

Not a solution to the traffic problem, but the Plaza of George Washington Bridge as seen by a wide-screen movie lens. It looks like this on the film, is expanded back to normal proportions using the same lens on the projector. To see how it really looks, turn to page 28. Pic by Bart Brooks



1955 Honors and Awards
Ten Best Films of 1955

Cinemascope for 16mm

1955 PSA Salon Portrait Pointers

OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA

VOLUME 21

NUMBER 11

NOVEMBER, 1955

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#### Semantics

An Editorial

Funny isn't it, what value words play in our daily life? And funny how often we all misinterpret some words. Perhaps that is why there is such a to-do in the schools about reading and spelling. We noted one example where modern "sight" reading is taught, and a child shown the word "plate" read it "dish". Not ridiculous at all, since a plate is a dish, but what the modern method overlooks is that a dish is not necessarily a plate.

Same way with our words. We can recall a case where a Regional Convention was held and the 15 clubs in the area were worked on to attend in full. Each club dutifully elected two of their members as offlcial delegates and stayed away! The word "Convention" was the root of it. They just knew a convention must have delegates to vote on important matters.

Well, PSA conventions, regional, local

and national exist for the members to have fun and fellowship as well as to learn a little about the multiple facets of our hobby. In the five days at Boston, one hour had been set aside for the members to discuss business. The Board was to have at least one all-day session, several of less duration, because you have charged your Board with the task of operating the Society and you have an opportunity to speak at any time through your elected Directors and District Representatives.

Let us all, in our thinking and acting on PSA matters, learn the semantics of our Society for by so doing we shall all derive more pleasure from working together and sharing the fun of photography. Don't be like the group who stayed away from Valley Forge Town Meeting because in New England a Town Meeting is all political. Who lost?

# The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

#### Vets return

Dear Sirs:

Just a note to tell you how much I appreciated your free membership extended to me while I was in service. I really enjoyed receiving the Journal and the Division literature and I thought now, since I will be a full-fledged civilian in a little over a month, that I would tell you how happy I am that this service was given to service personnel. Thanks a million.

Lewis Ellsworth

RCS

Florida.

Glad you're back with us and thanks for the check to fill out your first year's membership as a civilian.

#### Likes George

I think Cushman's monthly column in the Journal is tops.

Tenn.

So do we.

#### Confession

Dear Sir .

Just finished reading Harvey Fondiller's article in the September Journal.

It just proves what my wife has always said, that all amateur photographers, including me, are crazy.

But to have lived over 60 years as a respectable member of the community and then discover at this late date that I am a Peeping Tom and an exhibitionist! Maybe I shall live to attain my ambition of being killed at the age of 100 by a jealous husband.

However, don't we motons have fun?

Yes we do, and while you don't have to be crazy, it sure helps.

#### More of the same

Dear Sir:

I recently joined PSA to improve my photography. If I'm going to become all the things mentioned in Fondiller's article I want my ten bucks back.

Norman Deitchman

Illinois

You just try and get it, we're not nuts.

#### A friend we like

Gentlemen:

I am interested to see from the Diffuser

that there is still some comment from old ACL members regarding the movie content of the Journal. Or should I say the lack of it? I had been a member of ACL for four months or so before the merger, and if the copies of Movie Makers I received were any indication of the type of article they want, I am just as glad for its lack in the Journal.

The Journal is in a completely different class and I hope you continue as you have been. Naturally it isn't all movies, but I've learned a lot about other things photographic and am glad of it.

PSA has been successful, why change it?

#### Salon fees

Dear Don:

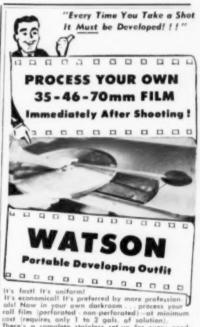
One of my friends is the guiding light of a Salon. It pained me to have to write that after exhibiting there for some years I have decided not to enter this year. My reasons are of general interest and bear considerably upon the future of black-and-white salons and therefore warrant repetition here,

As have many others, this Salon increased its entry fee to \$2. Postage would have been \$2 more. Unless one is blessed with an inheritance there is a point beyond which a salon becomes a luxury few PSA'ers can afford. This is not good for photography in general nor Salons in particular. To attempt to duplicate or improve my record of 1954. rating 7th Internationally and 2nd American, is too costly. The occasional exhibitor, of course, can pick the \$1 salons, especially the foreign ones.

I am fully cognizant of the fact that most salons run in the red and that the \$2 entry lee is not always sufficient to balance the books. I feel that it is the profit angle which induces many Salons to run color only, or to add color. In fact it has stimulated the race which sees 10 or 12 solor salons with closings the same month and which is making an "easy thing" of color star-ratings, even for photographers of limited experience and ability, who then feel they have sucreeded and need to learn no more. It stops their development short of their potential.

What, therefore, can Salon Management do to encourage monochrome salons, rather than to drop black-and-white, as some are doing?

First, we should arrange more circuits. Our foreign friends are ahead of us there. If the salon I recently declined were involved in a 5-show circuit at \$1 fee, they could get by. Many of the prints would go to a nearby salon on the circuit, either by (See Diffuser, page 49)



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By Lower SHI Mr. Road Bird, Rochester IA, N. Y. Comera Clubs From W. Fran W. Fry, Ja., FPSA Shorolan Road, Chicago ID, III. PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa. Randolph Wright, Jr., Executive Secretary

#### PSA Facts

If you examine the list of officers above you will find that nearly all names are new. The Division Chairmen changed a year ago, will change again a year hence.

We're seizing this opportunity to bring up an unusual fact of human conduct . . . is is not a PSA fact but one that embraces all of us. Its the idea behind that masterpiece of advertising, "If you like us tell your friends, if you don't tell us." Too many of us build a hig fire under our gripes and let them simmer and stew. We wouldn't think of addressing them to the person best able to solve the problem because he might make us chairman of the committee to do the solving.

Well, if you have a gripe about the Journal the man to gripe to is Allen Stimson, new editorial V.P. and Allen has promised not to put gripers on any committees. We

can't speak for the other leaders of PSA but we would like to point out that if you think there is something wrong, the fault can't be corrected unless you let the proper authority know about it. And the proper authority is one or more of those listed above this item. Division matters with the Division Chairmen, general matters with the Zone Directors and so on. One exception. however. If your complaint concerns change of address, not receiving the Journal and similar circulation matters, WRITE HEAD-QUARTERS. We repeat, all stencils, all membership records are kept at Headquarters. You delay your own service by writing the Journal printer at Orange, he forwards your letter to Headquarters. Send it there yourself in the first instance.

As to other gripes, your leaders want to know about them so they can either solve the problem or explain why it is handled in the manner that irks you. db.

#### The President Reports

It is indeed a pleasure for your new president to have the honor of filling the space recognized by all of you as former president Harkness' masterpiece. It is with some considerable anxiety and appreciation of the duties involved that this new effort is being undertaken. There is much in the future to be looked forward to and expected. The new officers which you have found worthy of your election are taking office with all of the enthusiasm and energy necessary to bring to you those things which you are so interested in. All of the Divisions are anxious to make their Division the best in the Society. It is a challenge which each of you should try to make come true.

In this respect there are many things which you are, undoubtedly, going to be asking questions about. Please feel free and, in fact, make it a duty to become acquainted with the Zone Directors supervising your area as well as the District Representatives and their assistants who work with them. All of these fine people will work hard to help you to better enjoy your PSA. They will help you to become acquainted with those activities in which you are specifically interested. Try, also, to help a good friend of yours to become associated with you in PSA. Help him to understand those things which you enjoy and which you are now able to tell him about. Let us all work together to make the ensuing months be some of the best that have been experienced in our history. I would like to reiterate my appreciation for those wonderful achievements brought into fact or being by the retiring officers. They have all worked hard and have set a pattern which we who are new accept as a challenge to further and to live up to the high standards which they set as a goal.

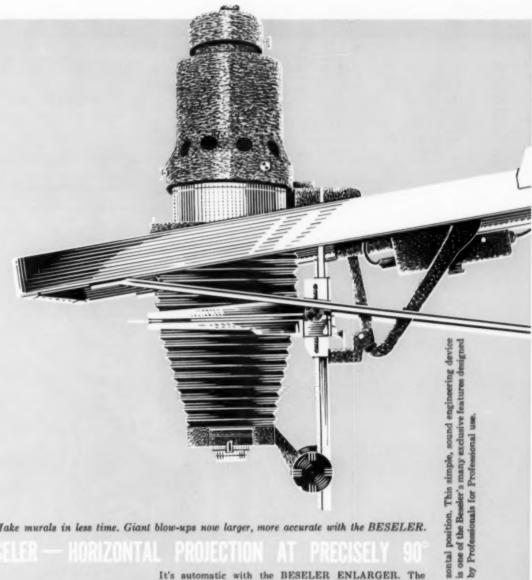
It would not be right to pass off our column without reference to the Boston convention. It was a wonderful assembly appreciated by those in attendance from widespread areas. New friends from various parts of the world were able to meet for the first time. The program was excellent.

Special homage should be paid to the Convention Committee for their wonderful job in planning. It gives me great pleasure to again say thanks to all those who have worked so hard with this recent milepost in convention activity. As I have already said at the Awards Banquet, I shall be looking forward to seeing all of you at Denver in September, 1956,

M. M. PHEGLEY.

#### Next Month

With a new slate of national officers we think you will be interested in seeing just what they look like, so we have collected pictures of nearly all of them and plan to run them by way of introduction in the December Journal. Some day we hope to have in our files a picture of every member of the Board of Directors . . . but it seems that photographers are like the shoemaker's children. By the way, how long since you had a portrait made? Isn't it about time for a new one?-db.



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#### Boston CC

New officers of this top New England CC are, Jack Kenner, Pres., Barbara Standish and Herman Bates, Vice Pres., Hazel Fulbright, Sec'y and Colton Hazard, Treas.

Boston CC has a most interesting program planned for this season with three educational courses scheduled, a print course to be given by Dick Cartwright, APSA, in the fall, a movie course by Lee Ellis, APSA, in the winter and a color course by Nate Pulling in the spring. Anyone interested in any or all of these courses should write to Louise Thompson, 109 Peterborough St., Boston, Mass. The black and white course gets under way on November 3 and continues for six weeks. Classes will start at 7:30 P.M. in the club quarters, 351A Newbury Street.

We also read in the Boston club's "Reflector" of the 75th Anniversary of the founding of the club to be held on October 1956. On that day in 1881, the seven founding members held their first formal meeting. The secretary of that first meeting recorded a vote "that any person interested in photography is eligible for membership."

A committee of past presidents has been appointed to handle the anniversary plans, and the movie group is planning to produce a full-fledged color motion picture, complete

with narration and musical background, which will tell the story of the Boston CC. The film will be a feature of the club's celebration.

#### Miniature-Manhattan CC

Miniature and Manhattan Camera Clubs, two of the most active in the Metropolitan N. Y. area, have voted to merge effective immediately, it is announced jointly by Joseph A. Bernstein, president of Miniature and Martin Bercu, president of Manhattan.

The merged organization is to be called Miniature and Manhattan CC of New York. Meetings will be held on the 1st, 2nd and 3rd Monday at Miniature's headquarters in the Empire Hotel,

Mr. Bernstein has been named president of the merged organization. Mr. Bercu becomes a vice president.

#### Brooklyn CC

Word also comes from Alfred C. Schwartz, APSA, of the merger between the Brooklyn CC and the Brooklyn Institute Dept, of Arts and Sciences, forming one of the largest and most prolific camera clubs in the East. The elaborate facilities of the Brooklyn Institute, at the famed Academy of Music in Brooklyn, will provide the new home, including studios with model stage and north light, large darkrooms, library and meeting

For the rest of the year there will be two PSAers at the helm, Dr. J. N. Levenson, president and Vincent L. Stihler, Vice President. The club will be known as the Brook-Ivn CC.

#### Stamford CC

Stamford CC announces that they will be host to the PSA International Club Print Competition in February, 1956. Dr. E. T. Geer, APSA, has accepted the chairmanship for the event.

The field trip of the Stamford CC to the American Felt Company in Glenville was a big success. Picture possibilities were numerous with a mill and two waterfalls.

#### Kalamazoo CC

Beth Wilson's print "Missie" was chosen as the Print of the Year of the Kalamazon CC. The choice was made by Helen C. Manzer, FPSA.

Kalamazoo CC publication Photo Digest is one of the most interesting club papers to cross my desk. I can always find a plug for PSA on the pages as well as good down to earth "How to Do It" articles. Editor is PSAer R. G. Rosenhagen.

#### Baltimore CC

Two members of the Baltimore CC were winners in the National Newspaper Amateur Snapshot Contest. Nat Molotsch won a grand prize of \$25.00 and also three \$5.00 prizes. Donald Watson also won a grand prize of \$25,00 and three \$5.00 prizes. Each now becomes eligible for the National grand prize of \$1000.

The Baltimore club also plans to run their photo school again this year, but with more emphasis on salon prints and print (See Eastern, page 48)



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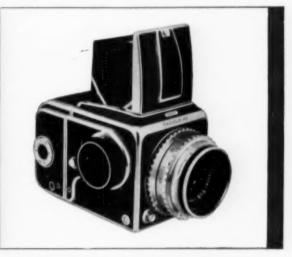
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At the time of this writing (late September) we are still pleasantly anticipating the Second Annual Convention of the Gulf States Camera Club Council. By the time this is published (early November) the Convention will be over and so will all the work and worry that went into its preparation and accomplishment. This illustrates, once more, the importance of special correspondence with the CZ editor so that the "news" will not be unpalatable because of staleness at the time of publication. Your editor urges all editors of club bulletins and others concerned with club publicity to write him a newsletter to arrive in Memphis as late as possible each month, but not later than the twentieth.

Central Illinois Camera Clubs' Association has two more new members; the John Deere CC of Moline and the Kewanee Shutter and Lens Club. The John Deere CCers are represented on the Executive Board of CICCA by Robert E. Hammerberg and the Kewanee S & L C have Mrs. Louise liowe on the Board, These are the 25th and

26th CC's to join CICCA.

Major prizes at the CICCA 1955 annual pienie a Rolliecord V which went to Elsie M. Fouts of Canton, Illinois and a radio, won by Mrs. R. G. Schultz of Woodhull, "What seemed like" hundreds of smaller prizes were also handed out at the picnic. Other CC Councils and Associations should investigate the means by which the CICCA treasury was enriched to the tune of \$369.28 as a result of this annual pienic. No wonder plans are already afoot for the 1956 pienie! It will be in Rock Island on October 15.

Not to be confused with the 1956 pienie is the CICCA Annual Show and Banquet, held on October 15, 1955 and followed by the Annual Business Meeting on October 16, These big doings occurred at the Fort Armstrong Hotel in Rock Island, Results of the various photo competitions were not available in time for going to press,

Another CICCA Weekend Conference is being planned for 1956 in spite of the "lousy attendance" at the 1955 Conference, Next year this will be held at the Abe Lincoln Hotel in Springfield on April 28 and 29, 1956. Further details will be published as they become available

Adah Barton, Secretary of PSA Chicago Chapter, has been seriously ill, having had a major operation this past summer. She is feeling great at present and wishes to thank the Chapter most heartily for the gorgeous bouquet which they sent and her many friends for the get-wall cards they have sent.

PSA President Norris Harkness made a surprise visit to the PSA Chicago Chapter for the purpose of delivering their charter as "Chapter A" and to report that two PSA Chicago Chapter members, Dwight and Evelyn Chambers were awarded honors last year for "outstanding services over a long period of years, for untiring service and demonstrated devotion in the interests of PSA chapter and camera club activities". Congratulations to Evelyn and Dwight!!

Chicago Color CC, in memory of the late James Lee Kirkland, has set up a special award to be given for the best still life

arrangement, chosen by the jury of the 11th Chicago International Color Slide Exhibit. Notice of this award does not appear on the entry form because it was not proposed until after they were printed. Announcement of the winner will be made next month. The form of the award had not been decided at press time.

The following is an excerpt from Chicago Color CC's monthly bulletin, which is called the Projector. Subject of the excerpt is "An Old Problem": "In search for themes, the camerist constantly stumbles upon subjects that have been photographed to excess. The painter is in the same predicament. The difficulty is in the management, in the treatment. How much better can you do than the other fellow?" The Projector goes on to say, "Does that paragraph sound familiar? It sure does because, worded differently, it appears in about every camera magazine every month." It was published in Photo Era Magazine for January, 1909 and again in a PSA Color Division Bulletin, dated November, 1948!

First bulletin of the Amateur Movie Society of Milwaukee has been received. It's name is "Cine-Crat" and Betty Hilbert is the editor, Current officers of the AMS are: President, Norton Rades; Vice-President, Elmer Mohaupt; Vice-President John Bakke; Treasurer, Naomi Ganger; Secretary, Jane Brown. Meetings are held on the 2nd and 4th Wednesdays, 8:15 P.M. in the Amber Room of the Ambassador Hotel,

Accompanying our first Cinc-Crat we find a nice article on a separate sheet, by Joseph Salerno, entitled "Shooting Home Movies". Perhaps other clubs could use this idea. For next month the Cine-Crat article

will be entitled "Editing".

Newspaper Snapshot Contest winners in the Gulf Coast Area are pictured, along with their winning prints, in a clipping from the Houston Press, sent in by S. D. Chambers of Port Arthur. S. D. himself is a double champ, having captured the prize in Class A with his interesting shot of a young lady feeding corn shucks to a cow, entitled "Shucks No." His winner in class B is called "R.F.D." and shows an elderly lady removing mail from a rural delivery box. Class C champion is Miss Robbie Ballard of 619 Byrne, Houston. Her early morning scene is aptly named "Daybreak". In class D Tony Mosca of Port Arthur was the winner, His print of a bulldog being held down on a table awaiting an injection from a syringe is titled "Who's Afraid?"

Harry Hartley, local P.S.A. representative from Edinburg, Texas is not operating a guided tour service to Mexico but he's getting plenty of takers on his offer to help PSAers anticipating trips to Mexico. He and J. Elwood Armstrong made a long planned and anticipated trip into this pictorial land. Harry's last report was twelve rolls of film developed and several more to go. He and Frank Heller, by this time probably have returned from their October trip south of the border.

Four States CC of Texarkana, Texas had a lot of fun at the Four States Fair. (See Central, page 48)

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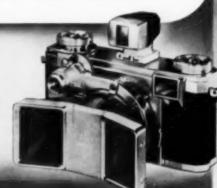
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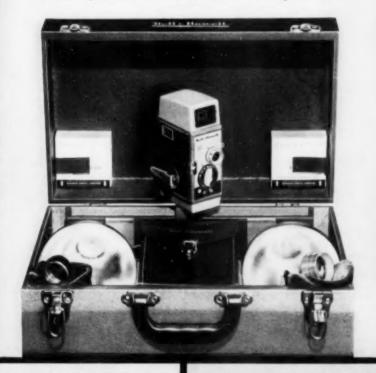
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THE AUTO LOAD, master of 16mm magazine camerast toads in 3 seconds. Lenses interchange. Positive view-finder—you get exactly what you see. With 1/2,5 Comat lens, \$174,95.



# PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 19. Nearby and Closeup, by Dr. B. J. Kaston, a nature subject by an expert.

No. 18, Table Top Tricks, by Laverne Boyair, APSA.

No. 17. Filters, Facts and Fun, by A. C. Shelton.

No. 16. Pictorial Photography from the Chinese Viewpoint, by Francis Wu, Hon. PSA, FPSA.

No. 15. "Let's Look Over Their Shoulders," by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14. Lighting Glass to Photography, by June Nelson,

No. 13. Birds in Color, by Warren H. Savary, APSA.

No. 12. The Language of Pictures, by P. H. Oelman, FPSA

No. 11. Prints I'd Never Send To A Salos, by George R. Hoxie, APSA.

No. 10. Elements of Color Composition, by Remard G. Silberstein, FPSA.

No. 9. My Camera In Search Of A Subject, by Fred Archer, Hon. FPSA.

No. 8. Let's Take Nature Pictures, by Ruth Sage, APSA.

No. 7. Abstractions, by Sewell Peaslee Wright, APSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge. Clubs or groups not members of PSA will be quoted prices upon request.

Clubs which have not used a Iccture and want to order, or want information, should write to Luther A. Clement, 7705-B Lucretis Mott Way, Philadelphia 17, Pa. Old customers still write to your area distributor. Here we are in November already. My, doesn't the time pass rapidly. The Foto Fiesta at San Francisco is behind us, and the PSA Convention at Boston is over, and we have a lot of new officers. The West is very proud of our new President, M. M. Phegley, APSA, and our Western Zone Director Floyd Evans, FPSA.

There is still one more big event for the west this month, the PSA Town Meeting at Bakersfield, Calif., November 19-20, one of the top events of the west co-sponsored by San Joaquin Valley Camera Club Council, the Wind and Sun Council, the Southern California Camera Club Council and the Photographic Society of America. The host club will be Kern CC, with Berdell Dickinson chairman of the event. The Town Meeting will be at the Harvey Auditorium, Bakersfield College, 14th and H Streets.

The PSA Town Meeting is to be honored by the first appearance of our new President Mel Phegley, APSA, who will address the meeting, and Floyd Evans, FPSA, who is to present "Desert Photography" at the hanquet. Many more hig names of PSAers will appear on the program. In the color nature and stereo division there will be AI Stewart, APSA, Dr. Leatherman, Carles Narona, Dr. Harold Lutes, Glenn Brookins, Irma Louise Rudd and many others. In Motion Picture Division there will be Dr. Harold L. Thompson, APSA, John Lloyd and others.

On the pictorial side there will be Leo Moore, Fred Archer, Hon. FPSA, Boris Dobro, FPSA, Max Deadrich, APSA, and others. There will also be a program on Photo Journalism. Special field trips have been arranged, one to the oil fields and refineries and one to the cotton fields where you will find models to add to your pictures.

It will be necessary to make reservations for sleeping accommodations early, also for the banquet Saturday evening. Write to Berdell Dickinson, Chairman, 2024 Cheater Avenue, Bakersfield, Calif.

In September the San Jose Movie Club presented its 12th Annual Salon, which contained many outstanding names in the PSA Motion Picture Division, Jack E. Gieck's splendid picture "Uranus", a fanciful abstract of the planet Uranus, "The Little Intruder" by Joseph Harley was an interesting story of a baby robin; then there was "Firenze" by Oscar Horovitz, FACL, a PSA life member. The picture was of Florence, Tuscan Capital of the Italian Renaissance, Glenn Turner of Utah presented his picture "The Barrier", a photographically excellent work documenting a man's struggle against "The Barrier"; and the highlight of the evening was the 1954 winner of the Hiram Percy Maxim award, Narrow Gauge Kingdom", by Roger H. Klatt, a study of the vanishing narrow gauge railroads and of lasting historical significance.

There were many more fine pictures to round out a very fine and successful Exhibition.

Many of the outlying countries are seldom, if ever, heard from, and your writer would like to get letters from clubs and individuals telling of their activities and country. Such a letter came to us from Hilda D. Harrold of the Atlantic Camera Club of Cristobal, Canal Zone. She first tells us of their very active club having Black and White and Color Divisions, as well as Motion Picture. They were organized in 1936 and now have their own club room fitted with dark room and studio.

Mrs. Harrold says they have big plans and bigger dreams, which, with hard work, will surely be realized in the near future. She writes: "The Canal Zone is a Government Reservation, the terrain is hilly, and outside the villages and towns, is for the most port covered with lush jungle growth. There are two seasons, dry from January to April, and rainy the rest of the year. It is during the dry season that we have our loveliest weather, with bright, sunny days fanned by the constant blowing of the trade winds, and colorful flowers blooming in profusion. This is when we take most of our pictures.

"We visit at will the Republic of Panama, taking short trips to the interior to visit the farms and villages. It is a most interesting country, I wish you could see it for yourself. Amen."

Before finishing our news we received a report on 15th North American International Photographic Exhibit. Some 1550 color slides from 388 exhibitors were submitted to the North American International Photographic Exhibit at Sacramento this year. 217 print makers submitted more than 850 prints.

214 color slides were projected twice daily for the entire eleven days of the California State Fair in a new indoor theater in the Art Building. Average crowds of approximately 50 persons attended each screening so we estimate somewhere around 1100 persons as we the slides during the Fair. The public also viewed with great interest the 173 prints which were on display beneath glass during the Fair. 752,203 persons in all attended the Fair this year and we venture to say that a good many of these were very much interested in the print show.

Second place and \$50 in cash went to F. L. Bowron of New Zealand for his color transparency "Artist's Landscape." This exemplifies that the North American is truly an International Exhibit. Much thanks and credit are due to Grant Duggins and his staff at the State Fair and to those members of Sierra Camera Club who so willingly donated their time. E. Stewart Naschke was Chairman. What is most pleasing to us is that Henry W. Greenhood won the first prize in color of \$100 and Boris Dobro, FPSA, won the first prize of a like amount for the best print.

We receive too many news items too late to get into the Journal preceding the date of event. Our deadline is the 20th of the month, or a month and a half before the date of publication. This page was written the 20th of September. It is rather hard to write your story in the past tense, before it has even happened, but in order to use your news item, we do it quite often.

The atories of the Filming for Fun Fiesta held at San Francisco recently and the PSA Roundup at the Statler Hotel, Los Angeles, will follow in a later issue of the Journal.

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Well, it's true! BFi's revolutionary 7-Minute Developing Process—with the equally amazing BFi 7-Minute Processor—gives you unheard-of developing speed. Plus perfect quality—all the intermediate tones—far better detail in shadow areas. And you'll find it the fastest, easiest, most foolproof developing method you've ever used!

New super-speed BFi Chemicals plus the polystyrene BFi 7-Minute Processor let you forget about messy trays and a sink. The Processor does the job of a daylight developing tank through every step of the roll film developing process, including washing! Separate removable cups for each solution, plus an ingenious revolving lightproof lid and a plastic roll film holder, a lock-on water-jacket tank and agitator rod make the system foolproof for beginner and expert alike. Sturdy. Precision molded. 15° diameter. Store chemicals right in Processor, ready for instant use.

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SAVE WITH THIS SPECIAL INTRODUCTORY OFFER! For a limited time, you can get the new BFi 7-Minute Processor and more than \$5.00 worth of chemicals for the price of the Processor alone! See your photo supply dealer or write BFi for full information and free booklet today.

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South of the Border Editor: J. L. Zakany, ACFM V. Carranza 69, México, D. F.

#### Argentina

3 noted Argentinian photographers: Peter Frensdorff, Annemarie Heinrich and Max Jacoby won 3rd, 5th and 6th places in the recent contest organized by Frank & Heidecke, manufacturers of Rolleiflex. Foto Club Buenos Aires recently ran a series of photographic demonstrations over television. Foto Club Necochea's new Directors are: Salvador V. Clerch, President; José Lagrifa Soler, Secy. and Jorge Serre, Treasurer.

#### Cuba

Club Fotográfico de Cuba's International Salon, closing December 2nd, is being run according to PSA practices. See the Exhibitions page of this Journal.

#### Uruguay

Foto Club Uruguayo's 6th National Salon is on exhibition at Montevideo. A numerous delegation from FCU attended the 1st meeting of newly organized Foto Club de San José, presided by Dr. Chapper Laborde whose photographic knowledge and aesthetic culture are at the service of the photo-graphic world. Dr. Walter Ravenna and Mario R. Mir exhibited a beautiful collection of color slides. FCU's Dr. Alberto Pernin congratulated the new club members and recalled such historic dates as 1843 which marked the beginning of Uruguayan photoggraphy, then 1880 when Sociedad Fotográfica de Aficionados was created, followed by Foto Club de Montevideo, 1900 to 1917, after whose disappearance several independent groups remained to be reborn in FCU, with 75 years of photographic background. Gerardo Ipar, noted FCU member, won 5th place in the recent Rollei Contest, with a highly original color slide featuring light and shadow patterns.

#### Mexico

Club Fotografico de Puebla's new officers for 1955-56 are: Guillermo Rojas Valdéz, President: Hipólito Sánchez Morales, Vice-President; Jacinto Sosa Delfin, Secy. and Rafael González Trigos, Treasurer. At the September meeting of Club Fotográfico de México, Willard H. Carr, PSA, from Roxbury, Conn. was introduced. A 4-star B. & W. exhibitor, he first came to Mexico 28 years ago and many times since. His services to the cause of Inter American friendship, active interest in Mexican archeology and as contact officer of the U.S. before that country's government during the last world war, led to his condecoration by President Miguel Aleman with the AGUILA AZTECA. J. L. Zakany was awarded a 3 Aztec rating for 166 International acceptances with 66 slides, after less than 2 years of exhibiting. On Sept. 22nd, a banquet was offered by CFM's Difrectors to Lic. M. Alvarez Acosta, Head of Instituto Nacional de Bellas Artes to thank him for the privilege of using the Foyer of the Palace of Fine Arts to exhibit Mexico's 4th International Salon.

# Tiny G-E PowerMite M2 flash bulb gets results as good or better than bigger bulbs, costs 3¢ less



This photo, taken with a bigger bulb, is good. But flash cost was 12é. Flash cost of shot at right, taken with PowerMite M2, was only 9¢. PowerMites are ideal for indoor and outdoor photos at 15 feet or less.



This photo, taken with G-E PowerMite M2 bulb, is as good or better than shot at left. And flash cost was 3¢ less. On closeups, PowerMite's powerful but softer flash prevents hot spots, makes details more distinct.



WORLD'S TINIEST FLASH BULB-G-E PowerMite (right, above) is so tiny, 24 bulbs fit pocket or purse. You can keep them handy by the dozens for shots you might otherwise miss. General Electric's thinner filament and supersensitive primet make PowerMites ture-fire, every shot.



#### flash! ONLY 1/4 SIZE OF "MIDGET" **BULBS, WILL FIT ANY CAMERA**

General Electric's new PowerMite M2 flash bulb is the lowestcost, handiest and easiest to use bulb you can buy. At 9e, it saves you 3¢ a shot, gives you 25% more flash photos for your money. New ring-type base plugs in, pops out without twisting (photo at right), lets you change bulbs faster so you won't miss shots. Many cameras come equipped for the G-E PowerMite M2. Others use low-cost adapter (about 22¢) now at your dealer's.

And PowerMite works. Amateurs, advanced amateurs, professional and press photographers report excellent results. PowerMites are mre-fire, indoors and out, great for color closeups, too. Try a pack today, and shoot better for less with G-E Power-Mite M2-the tiny bulb with the

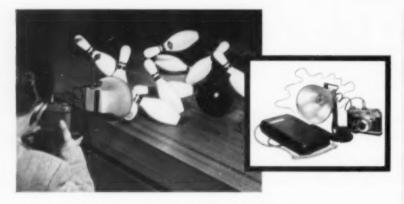


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STROBOFLASH I: a compact 50-ounce power pack encased in a flat, scuff-proof Royalite case that slips into your coat pocket for real convenience. The reflector of the Stroboflash lamp head is an important feature . . . designed to eliminate "hot spots" and give even lighting over the entire picture area covered by normal focal length lenses.



Other features: foolproof "threewire" safety circuit that eliminates vulnerable off/on switches. Electronic triggering to protect the shutter contacts from "pitting." Lamp head socket for an inexpensive phototube so that any Stroboflash can be used as a "slave" unit. Complete interchangeability of all accessories for low-cost multiple flash operation.

Specifications for Strobofiash Is energy storage, 50 watt-seconds, flash duration, 1/1400 second, approximate guide numbers for average room, Daylight Kodachrome—35, Estachrome—50, Anscochrome—50, Super XX—160, Rayal Pan ar Tri-X—200, recharging time, 3 seconds, synchronized for any X-type shutter; equipment includes power pack, lamp head, b-racket and rubber battery case adapter for lamp head.

Price includes federal tax where applicable and is subject to change without notice.





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#### Canadiana

Editor: Rex Frost, FPSA 37 Bloor St., W., Toronto

#### Canadian Salons

Normally during recent years it has been possible to submit prints and color slides for exhibit in Montreal, and have them forwarded in time to catch the closing dates in Toronto.

Next year the Montreal and Toronto international salon dates conflict. Montreal will show March 2nd to 18th. Toronto is scheduled between March 13th-24th. The situation was created when the Montreal Fine Arts Gallery was unable to house the international photo exhibit as usual during January. It was not possible to find suitable alternative accomodation.

However, while this situation may be disappointing to Canadian, U.S. and overseas exhibitors who in the past have counted on sending one set of prints or slides to cover both Montreal and Toronto, it opens up a more favourable prospect when regarded from the standpoint of national salon coverage.

Entries to Montreal and Toronto can be forwarded to Edmonton and/or Calgary, thence to catch the western salons in Vancouver, Victoria and Nanaimo, B.C.

Thus two sets of entries may be used to cover six exhibitions.

#### Prominent PSAers lecture in Canada

Maurice H. Lewis, APSA, National Lecture program editor of the "Camera Club Bulletin" lectured September 26th, at the invitation of Montreal Camera Club. The meeting was thrown open to members of other Montreal CC's as well as the general public. His subject "Practical pointers on photographing children".

Tom Limborg, APSA of Minneapolis spoke to a special meeting of Toronto CC October 24th, his meeting was also opened to all photographers in the Toronto area.

#### Vancouver Date Line

Vancouver's 16th International Salon and 2nd Color Slide Exhibition, held in conjunction with the Pacific National Show, revealed more print than slide entries. This is somewhat unusual in present day experience.

In the print show, the band of enthusiasts from Honk Kong staged a repeat performance of their successes in other western salons. 14 exhibitors from the island colony of the Far East had 25 prints accepted.

This compared with 12 successful Canadian exhibitors, 7 of whom were Vancouverites. Collectively, Canadians hung 26 prints. In addition to veteran western exhibitors such as Percy Bentley, Dr. Joe Bricker, Jim McVie and Wallace Galloway, it was interesting to note some lesser known western names in the catalogue. H. G. Avery, McTaggart Cowan, Fred Hollis, Harry Nygard and Alastair Spence, might suggest that on the west coast, they have some new aspirants for salon honors moving into the monochrome field. The known quartette of Panter, Waddle, Wood and Frost were in the catalogue listings from the east.

(See Canadiana, page 49)

#### 4 Hon. PSA, 15 FPSA, 75 APSA Awards Lead List of Honors at Convention

Karl A. Baumgaertel, Rowland S. Potter, Norris Harkness and Angel de Moya headed the list of those receiving Society honors at the annual Honors Banquet which brought the 1955 Convention of PSA to a close in Boston on October 8, No

Honorary Fellowships were awarded this year.

Raised to the Fellow grade were 15 members active in all phases of photographic endeavor and 75 were made Associates of the Society. Nominated by their fellow members, the candidates for honors were chosen from a long list of nominees for their outstanding accomplishments in one or more fields of photography, service to photography and service to the Society.

#### Honorary Memberships

KARL A. BAUMGAERTEL: For his long continued and outstanding record as a pictorialist and color photographer; for his success in promoting interest in photography; for his work in the Hospital Color Slide Project and his life-long devotion to the cause of photography.

ROWLAND S. POTTER: For his outstanding conrtibutions to the technical advancement of photography and for his continued efforts in behalf of P.S.A. and re-

lated club activities

NORRIS HARKNESS: For his outstanding record as President of P.S.A. particularly in improving public relations; in gaining greater public recognition for the society and particularly for his great success in improving international photographic relations.

ANGEL DE MOYA: For his organization, administration, lecturing, judging and generally promoting the interests of photography throughout Central America, Mexico and the Antilles.

#### Fellowships:

LA VERNE L. BOVAIR: For his many services to P.S.A. and for his lectures and support of camera club activities as well as his pictorial record.

WILLARD H. FARR: For his proficiency in nature photography; for his organizational work, lectures and judging.

MORELAND M. DEADERICK: For his excellent pictorial work and for his continued efforts in behalf of photography in

organization, judging and lecturing.
THERON T. HOLDEN: For his many contributions to the technical advance of photography; for his teaching and his support of P.S.A. and club activities,

PETER KRAUSE: For his technical contributions, writing and research activity.

GEORGE L. KINKADE: For his continued activity on behalf of photography especially in the Pacific Northwest; for his writing, judging and lecturing.

WELLINGTON LEE: For his continued efforts on behalf of photography; for his writing, lecturing and his fostering of international amity as well as his outstanding personal record.

NORMAN CHARLES LIPTON: For his services to photography in the technical field and for his contributions in the field of photographic writing.

ROBERT L. McINTYRE: For his services to photography in writing, lecturing and teaching

JOHN W. McNAIR: For his contributions to the technical phases of photography, particularly in the field of standardization.

RAY MIESS: For his continued efforts on behalf of photography, for his continued service to P.S.A. and for his administration, editor and writer

PEARL SCHWARTZ RICE: For her proficiency in photography and for her continued efforts on behalf of the advancement of photography.

WARREN H. SAVARY: For his proficiency in photography and for his continued encouragement and assistance given to camera clubs.

HARRY B. SHAW: For his proficiency in all phases of photography: for his original research and for his scientific photography.

WILLIAM FRANCIS SWANN: For his generous services in behalf of the field of organized photography and for his many valuable contributions in the technical field of photography.

#### Associates:

ROLAND N. ANDERSON: For his untiring efforts to promote photography, his lectures and his ability in the field of color.

CLARENCE T. ARAI: For his proficiency in the pictorial field, and for his continued efforts to promote photography in the Northwest.

A. MILLARD ARMSTRONG: For writing, lecturing and judging as well as active promotion in the fields of color and motion

HERMAN M. BATES: For his organizational work, his lectures and for his proficiency in pictorial photography.

JAMES E. BATES: For his inventions and contributions to photographic technology especially in the field of photographic control

ROY J. BOHLEN: For judging, lecturing and organizational activities as well as his excellent exhibition record.

ALOUISE BOKER: For her work in photo-journalism; her writing, teaching and extensive organizational work.

WALTER J. BONE, JR.: For his organizational activity, writing and lecturing.

LOUISE BOTTERON: For her excellent exhibition and award record; and for her untiring efforts on behalf of P.S.A. in her own district.

NORMAN R. BROWN: For his judging, lectures and his organizational activity in Central California

FREDERIC CALVERT: For his profici-

ency in pictorialism; for lecturing and teaching as well as promotional activity.

RUTH CANADAY: For her untiring efforts to promote photography in Oklahoma and for her excellent pictorial record.

IRENE A. COOPER: For writing, exhibition record and for continued organizational effort in New Zealand.

RUSSELL W. COOPER: For organization, lecturing, judging and his work in building photographic interest in New Zealand.

ALAN J. DALE: For his exhibition record, teaching and fostering interest in all phases of photography.

CONRAD FALKIEWICZ: For promoting the cause of photography, organization, judging, lecturing and his pictorial record.

THEODORE R. FARRINGTON: For his teaching, lecturing and his excellent record in the field of nature photography.

OLLIE FIFE: For his judging, lectures, and his excellent record in pictorialism and photo-journalism.

EUGENE FUERST: For his valuable contributions in the field of photographic research and technical development.

HARRY A. GOLDSTEIN: For writing, teaching and giving encouragement to young people to enter photography.

MORRIS GORDON: For his writing, lectures and his achievements in the field of photo-journalism.

D. W. GRANT: For his achievements in color and motion picture photography and for his work in promoting photography.

ANN-MARIE GRIPMAN: For her writing, lecturing and her contributions to the advancement of child portraiture.

ETHEL E. HAGEN: For her efforts to promote the interests in photography, particularly in the international phases

LOUISE HAZ: For her proficiency in color work and for the encouragement she has given to the cause of photography

A. H. Hilton: For his work in color, photo-journalism and motion pictures as well as his promotional and organization work.

CONRAD HODNIK: For services in organization, judging and lecturing in the fields of stereo and color,

AGNES M. HOLST: For her pictorial record and her activity in promoting the interests of photography.

HUTSON K. HOWELL: For his contributions to aerial photography, and other technical fields as well as his organizational activity.

RALPH E. JONES: For his excellent record in the field of color and for his organizational activities.

KAH HING-FOOK: For his excellent record in international pictorialism and his activities on behalf of photography in the Hong Kong area.

OSCAR H. HOROVITZ: For writing, lecturing and for proficiency in the field of motion pictures.

B. J. KASTON: For club leadership, lecturing, teaching and for his proficiency in the fields of nature and color photography.

JACK KILPATRICK: For organizational activity and club leadership in the field of pictorial photography.

VERNON N. KISLING: For organization-

al activity, judging and lecturing in the field of pictorial photography.

C. VERNE KLINTWORTH: For the high quality of his pictorial work, for lecturing and for encouragement to young people interested in photography as well as his organizational services in Florida.

LUDWIG KRAMER: For his work in rolor and nature; for his efforts in coordinating photographic and civic activities.

FRED H. KUEHL: For his record in the pictorial field; for his judging, lecturing and other active support to camera clubs.

ELMER LEW: For his good pictorial record and for his active support of photographic activities in Central California.

HAROLD R. LUTES: For his contributions in the field of photographic equipment design.

JOSEPH J. MERLINO: For his proficiency in pictorialism and color and for giving his time in writing, lecturing and teaching without compensation.

NELSON MERRIFIELD: For his organizational activity and support of photography and for his proficiency in color photography.

HENRY C. MINER, JR.: For his proficiency in pictorialism and for his judging and lectures.

RAYMOND C. MORSE, (M.D.): For his organizational work and for his service in the cause of international photography.

JUNE M. NELSON: For her proficiency in pictorial and color photography and for her services as judge, lecturer and demonstrator.

RAHMEL F. NELSON: For his services in promoting the cause of photography in the Southern California area; for judging and lecturing.

ARTHUR E. NEUMER: For his great technical contributions to the science of photography.

CHARLES J. NORONA: For his record as an exhibitor and for his services as judge, organizer and leader in camera club activity.

NICHOLAS P. OCHOTTA: For his proficiency in pictorial photography and for his services as organizer, lecturer and judge.

ART H. OEJIL: For his service in organization and fostering the cause of photography through club activity.

FREDERICK V. PESSL: For his organizational work; his service as writer, lecturer and judge.

DENNIS W. PETT: For his work in motion pictures and color, in organization, lecturing and teaching.

ROBERT W. L. POTTS: For his proficiency in nature and color photography; and for the help and encouragement given to beginners.

NATHANIEL H. PULLING: For writing, teaching, lecturing and for his contributions to technical photography.

FLOYD A. RAMSDELL: For his contributions to the art of stereoscopic motion picture production.

LLOYD ROBINSON, JR.: For his organizational work and his efforts to encourage interest in photography in the West Coast area.

ALBERT E. ROSER: For his proficiency in color and motion pictures and for his organizational and administrative work.

IRMA LOUISE RUDD: For her organizational activity and for her record in the

field of color and nature photography.

ERIC M. SANFORD: For his proficiency in photography, for his organizational activity and for his contributions to national publications and for his motion picture work.

FREDERICK J. SCHMIDT: For his proficiency in photography and for his organizational activity.

VICTOR E. SHIMANSKI: For his excellent organizational and administrative activities and his proficiency in pictorial photography.

HOWARD SMITH: For his organizational work and for his contributions to the technical phases of photography.

H. ROBERT SPRENTALL: For his lectures and club activity and for his technical contributions to the science of photography.

L. E. STAGG, JR.: For his organizational services and for his proficiency in pictorial and motion picture photography.

GEORGE STECK: For his services as judge, lecturer and for his promotional activity in the cause of photography.

JAMES W. STOWER: For his proficiency in stereoscopic photography and for lectures and organizational work.

JOHN W. SUPER: For his teaching, lecturing and his organizational services.

HENRY M. TAKAHASHI: For his proficiency in color photography and for his services as judge, lecturer and teacher.

HOWARD A. THORNHILL: For his proficiency in color photography and for his work as a lecturer and organizer.

LIONEL TIDRIDGE: For his pictorial proficiency and for his services in organization, as a judge and lecturer.

PAUL WENDELL VITTUM: For his valuable contributions in the field of phototechnical research.

FREDERICK T. WIGGINS, JR.: For his work in organization and administration and for his services as lecturer and teacher.

JULIUS WOLF: For his services in organization and administration and for his proficiency in the field of color photography.

WILLIAM L. WOODBURN: For his proficiency in photography and for his services in organization and promoting the interests of photography.

DAISY WU: For her service in furthering interest in photography in the East; and for her ability as a pictorialist.

#### Medals and Certificates

#### Awarded For Service to PSA

Service to Photography and to the Photographic Society of America, is the basis for awarding the PSA Service Medal and the Certificate of Commendation, The member of recipients varies widely over the years; the Committee sifts through hundreds of names and recommendations to find those who by their spirit of unseeking service have earned the reward for a job well done.

For 1955, the Committee, headed by Col. Joe Perry, APSA has named 10 winners of the Service Medal and 11 to receive the Commendation Certificate. In releasing the list Joe suggests that nominations for next year's awards be sent to the Committee early in 1956 to permit ample time for investigation.

#### Service Medals

PAUL ARNOLD, Hon PSA, APSA: For exceptionally outstanding service in the field of photographic science and technique, and in the furtherance of the Society's principles and ideals among professional and amateur photographers throughout the world.

CECIL J. BLAY, FPSA: For exceptionally outstanding service over a long period of time, for the encouragement of friendly international relations through the organization and operation of an Anglo-American exchange of pictorial photography.

FRED L. BOWRON, APSA: For exceptionally outstanding service over a long period of time, for the organization and encouragement of photographic activities in New Zealand.

RUSSELL W. COOPER: For exceptionally outstanding service in the encouragement of friendly international relationships through the New Zealand-American exchange of pictorial photography.

THERON T. HOLDEN, APSA: For exceptionally outstanding service over a long period of time in the field of photographic science and technique, and for service in organization, assistance and encouragement of the Society's Convention activities.

BURTON D. HOLLEY, Hon. PSA, APSA: For exceptionally outstanding service over a long period of time, for the encouragement of friendly relationships of the Society's membership through the organization of pictorial portfolios throughout the United States and other nations of the world.

LUDWIG KRAMER: For exceptionally outstanding service in the promotion and encouragement of Nature photography, in the organization and operation of photographic activities.

RAY MIESS: For exceptionally outstanding service in the promotion and encouragement of friendly international relationships through the exchange of pictorial photography and salon activities.

ALFRED RENFRO: For exceptionally outstanding service in the promotion and encouragement of Nature photography, in actively publicizing the Society's interests.

JAMES W. STOWER: For exceptionally outstanding service in the organization and operation of stereo activities.

#### Commendation Certificates

GEORGE O. BAER: For outstanding service in the organization of stereo activi-

ties, in the encouragement of serious photography among potential members of the Society,

CARL BARTLEY: For outstanding service in the organization and operation of stereo activities.

Dr. A. D. BENSUSAN, FPSA: For outstanding service in the promotion of international good will, in the furtherance of friendly relations among photographers of South Africa and North America.

ALFORD W. COOPER: For outstanding service in the encouragement of Nature photography, in the organization and operation of photographic activities.

HARRY A. GOLDSTEIN: For outstanding service in the encouragement of photography among High School atudents, in the promotion of photographic activities among teen age workers.

R. C. HAKANSON, APSA: For outstanding service in the field of photographic science and technique.

WILLIAM G. McCLANAHAN: For outstanding service in the organization and operation of the Recorded Lecture Program.

MRS. PHILIP B. MAPLES: For outstanding service in the organization and operation of the Recorded Lecture Program.

IRENE C. MARTIN: For outstanding service in the organization and operation of the Recorded Lecture Program.

HENRY C. MINER, JR.: For outstanding service in the encouragement of pictorial photography.

EZRA C. POLING: For outstanding service in the organization and operation of stereo activities.

#### Realist Award



Harold Lloyd has been selected as the fourth recipient of the Realist Award (originally called the David White Award) by the Stereo Division Honors Committee for "Outstanding Contributions to the Arts and Science of Third Dimension Photography".

Known to most of us for his motion picture career, Harold Lloyd is known to PSAers for his intense interest in stereo photography. Although he originally hecame interested in stereo photography 25 years ago, he did not start shooting his own until 1949 and since then has piled up a collection of 50,000 stereo slides, made during his travels all over the world. A few of these have been shown at PSA conventions.

Mr. Lloyd was founder of the Hollywood Stereoscopic Society which met in his home until the membership outgrew the available space. He has initiated many of his friends into the delights of 3D photography and has been called "the most active stereo salesman in the world." If he could only collect commissions on all the sales he has caused he could retire from his retirement!

Harold has other hobbies but none of them permeate his everyday life the way stereo does. In fact, he uses stereo to record his other activities. He has written on stereo, an article for Popular Photography and an introduction to the Realist Manual being perhaps the most widely read.

#### PSA Progress Medal

The PSA Progress Medal for 1955 has been awarded to Dr. Harold E. Edgerton, FPSA, "for distinguished pioneering in the field of electronic flash equipment development and techniques with which he has revolutionized artificial light photography, splintered the exact photographic instant, given the photographer a new, creative lighting tool, and thereby enormously widened photography's horizons" in the language of the citation accompanying the Medal.

The citation briefly sums up the intensive work of Dr. Edgerton in this field over a span of thirty years. What started as a research project in textile problems has certainly grown. The original project was to develop a means of studying the action of loom shuttles to see why they misbehaved, and to develop better designs to overcome the annoying habits of shuttles in rapid flight through the warps. Spark photography had been a laboratory curiosity for years, used by pioneers to study the flight or missiles and other split-second phenomena of a non-repetitive nature, Dr. Edgerton and his associates trapped the spark in a glass tube, arranged for control of time between flashes and developed a useful stroboscopic tool for studying machine action and other repetitive actions. From that it was only a step to an intense single spark flash to stop in flight a rapidly moving object in a non-repetitive action,

One of the earliest applications was to a continuously moving motion picture film so that non-repeating motions could be segmented and studied in super slow-motion. The equipment was marketed through the General Radio Company in the late "20a. The next commercial appearance was the Kodatron Speedlamp marketed by Eastman Kodak Co. What started as a research project is today an industry within the photographic industry, and the one-ton units of 1929 have been reduced to practical outlits rapidly approaching vest-pocket size.

Dr. Edgerton made valuable wartime contributions, too. During the war he went to England and worked with the Air Corpsto develop airborne electronic flash with which night recon pictures could be made from altitudes of 5,000 feet, revealing enemy night movements and much other useful data. Of late his interest has been in the opposite direction, making flash units for use in the depths of the sea to reveal the secrets hidden in those dark recesses which for centuries have held awesome mysteries.

#### 1954 Technical Paper Award

The Society's Technical Paper Award for 1954, given to the author or authors of the best technical article appearing in any official PSA publication during the named calendar year, was bestowed by an inter-Division committee under sponsorship of TD upon Lester Horwitz for the paper Mechanisms of Color Sensitization published on page 43 of PS&T, May 1954. Dr. Horwitz was senior research assistant at Ansco at the time his paper was submitted for publication. He has since become associated with the Midwest Research Institute, Kansas City, Mo.

Honorable Mention went to A. A. Rasch and J. I. Crabtree of the Kodak Research Laboratories for the runner-up paper in the committee voting: An Inorganic Developer Reactivated by Electrolysis, published on page 59 of PS&T for May 1954.

The awards committee consisted of John A. Maurer of MPD, W. K. Raxworthy of CD, and John McFarlane, Lloyd E. Varden and Chairman, Norman C. Lipton of TD.

Formerly known as the Journal Award, this formal recognition of the outstanding technical paper published in each calendar year was instituted in 1949. Previous winters are listed in the 1955 Directory.

Twelve papers in all were nominated by the committee members for consideration for the top award. These were scored by the committee on the basis of five factors weighted as follows: technical merit, 20; importance of material, 25; originality of work, 20; breadth of interest, 15 and excellence of presentation, 20. A majority vote of the entire committee is required for election to the Award. At the option of the committee, not more than three additional papers may be awarded Honorable Mention.—Norman C. Lipton, APSA.

#### ND Print Award

The newly-created Nature Division Print Award, made possible by a gift from an anonymous donor, for proficiency in exhibiting nature prints, is being presented to Louise K. Broman by the Nature Division.

#### Stuyvesant Peabody Award

Frances Wu, FPSA, of Hong Kong has been named winner of the Peabody Award according to an announcement by Eldridge Christhilf, Chairman of this year's Peabody Award Committee.

#### Clerk Maxwell Award

The Clerk Maxwell Award of the Color Division, for the best color print in the annual PSA Salon has been given this year to Louis J. Parker, FPSA of Rochester, N. Y. The print which won the award becomes a part of the PSA permanent collection.

> More Awards on pages 20 and 23

#### Ten Best Films of 1955 Show At Boston

The 1955 PSA International Cinema Competition, a part of the 1955 PSA International Salon, was judged in New York and unveiled at the Boston Convention.

In addition to the Ten Best films, there were six additional Four Star winners and the winners of the PSA Gold Medal and the Tuttle and Bird Trophies.

#### Gold Medal Winner

Winner of the PSA Gold Medal for 1955 is Esther S. Cooke of Albany, N. Y., for her 300-ft., 16mm color film, sound on tape, Corpux Christi Day in Hallstatt.

Winner of the Harris B. Tuttle Trophy for the best story-telling family film is S. J. Hazard of Kew Gardens, N. Y., for his 300-ft. 16mm color film, sound on tape, Metry Christman.

Winner of the Dick Bird Trophy for the best nature film is William M. Harlow of Syracuse, N. Y., for his 400-ft, I6mm color film, optical sound track, Insect Catchers of the Bog Jungle.

#### Ten Best Films

The films of Miss Cooke and Mr. Harlow are included among the Ten Best winners. The others are:

Lynn Fayman, APSA of La Jolla, Calif., The Red Spot, 400-ft., 16mm b&w, optical sound on film.

Cine Club of Ferrara, Ferrara, Italy, Four Chairs, 600-ft, 16mm, b&w, optical sound on 61m.

Othel G. Goff, San Francisco, Calif., Tran-

sition, 500-ft, 16mm color, magnetic sound on film.

Harrison F. Houghton, Hyattsville, Md., Scat, Scat, 300-ft., 16mm color, magnetic sound on film.

Wayne Mitchell, Anaheim, Calif., National Park Rangers, 700-ft., 16mm color, optical sound on film.

W. G. Nicholls, Parkdale, Victoria, Australia, The Wanderer Butterfly, 200-ft. 16mm color, optical sound on film.

Massimo Sani and Ezio Pecora, Ferrara, Italy, Encounter on the River, 500-ft., 16mm baw, sound on tape.

Herman Wuyts, Antwerp, Belgium, Flashback, 600-ft., 16mm b&w, magnetic sound on film.

#### Four Star Winners

Mr. Hazard's Merry Christmas was one of the Four Star Winners. The others are:

Oscar H. Horovitz, FACL, Newton, Mass., Rio De Janeiro, 1000-ft, 16mm color, magnetic sound on film.

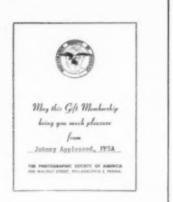
William Messner, Teaneck, N. I., Knights and Daze, 500-ft. 16mm color, sound on tape.

Sal Pizzo, San Francisco, Calif., The Fall of the House of Usher, 1100-ft. 16mm color, sound on tape.

Kenneth C. Southard, Los Angeles, Calif., Texas Has Most Everything, 4500-ft. 8mm color, sound on tape.

Peter Weiss, Stockholm, Sweden, Study Four, 300-ft. 16mm, b&w, optical sound.

A complete description of all winning films will be a feature of the December Journal.



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#### PSA-LIFE Photo Essay Winners Get Checks at Boston Meeting

Henry R. Luce, Editor of Life, handed out four checks totaling \$10,000 to the four winners of the PSA-Life Photo Essay Contest as a highlight of the Honors Banquet of PSA in Boston,

Lyman K. Stuart of Newark, N. Y., won the \$5,000 first prize for his color essay on

#### A Letter To Denny

Dear Don:

This is about Denny Grant, his questionnaire, and his report, but mostly about his questionnaire. If I catch up with him in Boston next month I shall tell him to his face what I tell you now: he has made an agregious mistake about judges.

Anybody would think that a man of his enviable accomplishments in exhibiting would have been invited now and again to be a judge, but apparently not. If he had ever been one, he never would have said: ". . . all who compete for acceptances in PSA exhibitions generally feel if a picture is well exposed and has at least some impact, that judges start looking for faults or reasons to reject a slide."

Judges do nothing of the kind. They are not monsters, seeking to accept a tiny show of nothing but sensationally perfect slides.

Quite the contrary.

In my experience, judges accept what they can accept without compromising their integrity. They are hunting for reasons to accept, not reasons to reject. For the most part the exhibition committee tells the judges how many accepted slides the committee wants (or else decides after the numerical judging is finished what score will be required for acceptance—which comes to the same thing.)

All the judges do is to pick the best slides from amongst all the entries. They are trying to make the best possible show out of the material placed before them. A slide is in, or out, almost unanimously when it is good enough or bad enough. The middle group constitutes the bulk of the show, but the judging hardly ever lasts long enough for any soul-searching for the faults of individual slides. They make the grade or they don't. If they are rejected, the chances are pretty good that the faults were not always explicit in the minds of the dissenting judges. The slides just didn't qualify. If asked (which he never is) any judge can dream up a good reason why he voted against any given slide. But that comes afterwards. At the time of judging, the mood of judges as I have seen them consists of two parts. One says: Let's put it in if we can. The other says: Why do they have to show so many slides from these entries? Wouldn't it be a better show if we had fewer acceptances?

In other words, judges by the very terms of their invitation are minded to accept rather than reject, and they reject only what they have to.

Brother Grant's summary of faults isn't bad, although as a professional statistician I can't help wishing that he had not mixed so many apples with so many pears. It would have been more useful to many prospective exhibitors if he had done his study the other way around. Couldn't you persuade him to ask this question: what qualities of slides make for their acceptance? He wouldn't need a questionnaire: he could analyze his own accepted slides, and that would give him a number that would be statistically significant.

Cordially, DAVE CRAIG birds taken by speedlight, entitled "Nature's Action-Too Fast For The Human Eye."

Leonard Balish of New York City took second place and \$2,500 for a black and white essay on an animal trainer "The Man Who Talks To Tigers."

Carsten W. Johnson of Pleasantville, N. Y., received the \$1,500 third prize for a color essay "Moonlight Photography." Dr Johnson was the only PSAcr among the top

winners.

Canada, in the person of Alec McAlister of Toronto, won fourth place and \$1,00°1 with a charming essay "Fingertip World Of A Nine-Year Old."

Representative samples of all four prize winners were displayed as a part of the PSA Salon.

The judges also awarded five honorable mentions, due to the excellence of many of the entries. The five are:

"Lappland Reindeer Swim a Norwegian Fjord," by J. S. Rockefeller of New York, "The Gentle Life of Daufuskie Island" by Gus Manos of Columbia, S. C. "Ozark Trappists" by Michael Mardikes of Kansas City, "Retarded Child" by Donald E. Foreman of Lancaster, Calif. "Letter To My Husband" by Jesse R. Smith, New York City.

Life editors were the judges and made their selections from more than 1200 entries from the U. S. and 45 foreign countries, More than 35,000 photographs were entered.

#### La Belle Award

The La Belle Award for 1955, contributed by La Belle Industries and conferred by the Color Division, goes to Leopold Mannes and Leopold Godowsky for their contributions to the color art through the development of the Kodachrome process. Both are Fellows of PSA and their work was described in an article in the October Journal, written by Glenn Matthews, FPSA.

The La Belle Award was created to honor those who have made important contributions to the development and application of

color photography.

#### Sam Vogan Award

The Vogan Award, established in memory of Sam Vogan by his widow, Ida, is being conferred on Dr. B. J. Kaston by the Nature Division. This Award is given for proficiency in exhibiting nature slides and was first given at the Chicago Convention.

### CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS 392 Hope St., Glenbrook, Conn.

While browsing through one of the many club bulletins that come to this desk each month, we noted something therein which brought our roving eye to a screeching halt. It was a small paragraph, tucked away between items seemingly much more important. It stated that a forthcoming meeting of the club would devote some time to a sort of "debate" as to the relative merits of monochrome vs. color.

Only it didn't seem quite that innocuous.

What was clearly implied to anyone who took the time to interpret the meaning of the white areas between the lines, was that this was to be an open outbreak of what had probably been a long-simmering "feud" between the dyed-in-the-hypo monochrome workers and the "color only" fans.

Just why the leaders of any club should aid and abet the staging of such hazardous "entertainment" we'll never know. Perhaps they feel that it's all in fun, and may even bring the two factions closer together. But what seems to have been overlooked is that there shouldn't be two factions!

Oh, sure, there are many clubs in which the same situation exists. The confirmed printmaker has an irritating way of looking down his nose at the guy who shoots color exclusively. After all, he reasons, the color fan is just a shutter snapper—all his work in done by the processor. On the other hand, the color enthusiast is busy looking down his proboscis at his fellow monochrome worker. He figures that with all the handicaps he has to put up with (being obliged to frame his pictures in the camera, working with narrow exposure latitude, slower films, etc.), that it takes a better photographer to shoot color. He can't depend on darkroom finagling to make his nicture!

And so it goes.

It should be obvious that such prejudiced thinking just can't be good for the club. So, instead of holding program features which are a cinch to increase the tenseness that may exist, club leaders ought to get busy on an educational program. Educate the stubborn, ostrich-like extremists of both groups that they're missing a lot of fun and valuable photographic experience if they stick to only one phase of picture making. In other words, instead of encouraging the two factions to battle out their fancied differences, convince 'em that they and the club will benefit immensely if they participate in both activities.

How to do it? Well, it seems as though the subtle touch is called for when planning such a long range program. For if the schism is one of long standing, it can't be welded overnight. Start by freeing your club bulletin of any remarks or innuendoes which may be construed as favorable to either side. Give both groups equal space when reporting activities. Wherever possible, hammer home the philosophy of singleness of purpose—the old "one for all and all for one" routine. Standardize judging procedures as much as possible and keep cumulative point scores to the same values in both connectitions.

When planning programs, try to have something of interest to both groups. This isn't always possible but should nevertheless be a goal to shoot at. Tip off your speakers beforehand to make a point of emphasizing the value of participation in both phases of photography.

Expose the color workers to demonstrations of developing and enlarging. Conduct a deliberate "selling" program to instill a desire to attempt monochrome work. Enlist the aid of black-and-white workers who will agree to take one or two neophytes into the darkroom and get them interested.

With the aid of the color group, carry

out the same insidious scheme to ensuare those one-track-mind monochromists. Show them how fascinating it can be to process color film. Convince them that the club needs double-threat workers and that they, with their ready-made background of experience, can slip into color work like the proverbial duck into water.

Or conduct the campaign in whatever manner seems best for your club. Only avoid anything that might serve to widen any breach that might exist between factions any factions.

At this point, club-wise readers may remember occasions when successful debates have been held on such controversial subjects as the miniature vs. the large camera, or alow film vs. fast pan.

As we see it, the explanation is that such discussions can be likened to a hassle between members of the same political party on who should be their candidate in the coming election. They're all agreed on the principles involved—the only question is, how to carry them out.

But when you start a free-for-all between members of two different parties—look out, brother!

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Winners in the 1955 PSA Industrial Editors Awards were "The Texaco Dealer" edited by Donald L. Tullsen for The Texas Company, "Ryan Reporter" edited by William P. Brotherton for Ryan Aeronautics and "The Lilly Review" edited by David B. Noland for the Eli Lilly Co.

Each publication, having won highest honors in its class in a nationwide competition, was presented with a beautiful plaque by President Norris Harkness at the Boston Convention.—Photo by Larry Ankersen

## 1955 Industrial Editors Awards Surpass All Expectations

Entrants List Is A Who's Who Of American Industry In First Annual House Organs Competition Sponsored By Photo-Journalism Division

By Larry Ankersen



Photography is vital to industrial editors, as can be seen in this mantage of the house organs which were given Honorable Mention in the 1955 PSA Industrial Editors Awards. From left to right, top: "Sylvania Beam," "Texaco Star," "Highway Magazine," "Texaco Topics"; bottom: "US," "The Well," "The Lamp," "Long Lines," Identity of editors and publishers is given in the accompanying article.—Proto by Larry Ankersen

High point in a year-long effort by the Photo-Journalism Division was reached at the Honors Banquet in Boston when PSA President Norris Harkness presented highest honors of the 1955 Industrial Editors Awards to the "Ryan Reporter," edited by William P. Brotherton of Ryan Aeronautics, to the "Texaco Dealer" edited by Donald L. Tullsen of The Texas Co., and to the "Lilly Review" edited by David B. Noland of the Eli Lilly Co.

The beautiful plaque presented to each of these publications for having won highest honors in its class, is shown in the accompanying photograph. In addition, Honorable Mentions were given to "The Well' published by the F. E. Myers Bros. Co. of Ashland, Ohio, edited at time of entry by David Sigler; the "Sylvania Beam" by Sylvania Electric Co. of New York, edited by Robert H. Richelson; "Texaco Topics" by The Texas Co., edited by Lawrence Heyl, Jr.; "US" published by the United States Rubber Co., Marshall Sewell, editor; the "Highway Magazine" by Armeo Drainage & Metal Products Co., a subsidiary of American Rolling Mills, Middletown, Ohio, edited by T. A. Harrison; "The Lamp" by Standard Oil Co. of New Jersey, edited by Edward R. Sammis; "Long Lines" by the American Telephone & Telegraph Co., J. G. Lindsay, editor; and a third Texaco publication—the "Texaco Star"—edited by Ellis Prudden, thus honoring the petroleum concern as the only multiple-winner in the competition.

Certificates of commendation went to the participating editors, photographers and others concerned with the photography and its use in these publications. In making the awards, PSA President Harkness emphasized that the Society's only purpose in conducting this competition was to call attention to the great value of house organs to the American way of life, and to show the effectiveness of photography in such publications, both to the companies issuing them and to the public receiving them.

It is the author's opinion that this competition will be of inestimable value to industrial editors and photographers by focusing attention upon the need—a huge, never-ending need—for good photography and photographic know-how in its application in the industrial magazine field, and by focusing Management's attention upon the importance of making adequate budgetary provisions for this vital activity in the improvement of employee-consumer-stockholder relationships, and thus aiding continued progress of American business and industry.

These objectives will be achieved simultaneously with the cultivation of an awareness of photography's importance as a story-telling medium in the tremendous-circulation industrial publications field. Until now, industrial publications have been one of the least-known consumers of photography. But consume it they do-and in large amounts. There are more than 3,000 recognized and catalogued house organs published in America today, according to Con Gebbie, publisher of the Directory of Industrial Magazines, who contends that there are several hundred yet to be catalogued and that new ones are being created every month,

The first step in achieving the objectives of this competition were taken more than a year ago by President Harkness and Photo-Journalism Division Chairman Ralph Miller. After outlining the basic objectives, a committee was formed following the 1954 Chicago PSA National Convention, with PSAers Samuel Grierson, June Metcalfe, William Underdue, Raymond Bartlett and the author as members.

Step two was, obviously, to tell all of America about the existence of such a competition, and to solicit entries. An early newspaper release issued by PSA Public Relations Committee Chairman Joseph A. Bernstein stated, in part: "for



Beautifully symbolic of having won highest honors in the Photographic Society of America's 1955 Industrial Editors Awards is this plaque which, individually engraved, was presented to each of the award winners by President Norris Harkness at the Boston Convention.—Photo by Larry Ankersen

the first time in the colorful history of the industrial publications of America, the use to which their editors and publishers are putting photography is to be given national recognition on a broad scale. PSA plaques will be awarded these publications adjudged to have made the best use of photography, and certificates will be awarded to the editors, publishers, photographers, engravers and printers who participated in the award winners."

The awards were divided into four groups to help eliminate inequities which would otherwise have resulted from differences in budgets and/or mechanical limitations. Class 1 included house organs having a circulation of 1500 or less, primarily for internal (employee) distribution; Class 2 was for those over 1500. Classes 3 and 4 were estimated for "external" publications going to customers, stockholders, suppliers, wholesalers, e.c., as well as to employees. Class 3 for those with circulations under 10,000; Class 4 for those over 10,000.

The mechanics of submitting an entry were simplicity itself. The editor merely selected from among his 1954 issues that one which, in his estimation, exemplified the "best use of photography." This rather dangly definition was intentional

. . . the P-J Division wanted to obtain the opinion of editors everywhere as to their concept of the "best use" . . . and this same designation was used to obtain the interpretations of the judges. It worked. And beautifully. And it completely avoided penalizing any publication because of its method of reproduction or of its limited scope.

To further simplify the entry problem, no entry form was required. There was no entry fee. As a result, entries poured in from all parts of the country, and from all types of industries. Tip-of-thetongue names frequented the entrants' list: Baldwin (locomotives); Maytag (washers); Toni (cosmetics); Campbell (soups); Armour (meats); Northrup (aircraft); Dr. Pepper (beverages); Masland (rugs); Pitney-Bowes (mailing); Timken (roller bearings); Chrysler (motors) and Fairchild (instruments) were but a few of the names on the long list of entrants.

Upon the close of the competition last Spring, data cards were mailed to all participants, requesting that pertinent data be filled in and the cards returned to contest headquarters. The card, 4x6 in size, provided for obvious data such as name of the publication, frequency of issue, name of publisher, editor, photog-







It's no wonder smiling James Root, 27, became a successful industrial photog on the staff of the prize-winning "Lilly Review." Root received degrees in both journalism and photography at Kent State University, was staff photographer on the Akron "Beacon Journal"...served 2-year stint as U. S. Army photographer.

When 32-year-old David Noland, Marvard graduate, Warld War II pilot, now editor of award-winning "Lilly Review" received congratulatory telegram he wired back ... "believe staff photog James Root deserves the honor." No wonder he's a public relations and communications expert! P.S.—Root is being honored, too!

William P. (Bill) Brotherton, editor of the award-winning "Ryan Reporter" for Ryan Aeronautics at Lindbergh Field in San Diego, laves public relations work ... and his thinking and his photography reflect it. He loves California, too, it would seem. Born there. Now raising two children there. Joined Ryan about 10 years ago.

Donald L. Tullsen, 34-year-old midwesterner, served in World War II Army Intelligence, did a stint as a Wilmington (N. C.) Star-News reporter, came to New York City as an American Petraleum Institute researcher-writer before joining The Texas Company where he edits the awardwinning "Texaco Deoler."

rapher(s), issue date or volume number, etc. The entrant was also requested to classify his entry in one of the 4 classes, and to indicate the circulation. It amazed the entire committee—and it will probably amaze you—to learn that many house organs have circulations over the hundred-thousand mark . . . in fact, a quarter-million is not a rarity.

At last the day of judging arrived. A panel of editors was selected, including Kenneth Kramer of "Business Week," William G. Lewis of Dun & Bradstreet and Lawrence Stessin of Forbes to represent the commercial world; Norman Lipton of Photography Magazine, Jacquelyn Judge of Modern Photography and Jacob Deschin of the New York Times were invited to represent the photographic publications world; and John E. Davis of Shell Oil Co., and Con Gebbie, publisher of the Industrial Magazines Directory, represented the house organs world. This jury of distinguished editors did not have an easy task to choose, among such a formidable group, those which deserved honors for having made the "best use of photography,"

We must not overlook the splendid cooperation given to us by the International Council of Industrial Editors and the American Association of Industrial Editors. Both groups gave most unstintingly of their time and effort in the formulation of the basic plans, in development of the plans as we went along, and in the publicizing of the Awards to their memberships. It seems entirely in order to state that both groups, and all of the judges, as well as many of the entrants, warmly praised PSA for the establishment of this—the first and only competition of its kind—for the furtherance of the recognition of the industrial editors' contribution to American Business & Industry—and to the recognition of photography's contribution to and importance in these publications.

It has been unanimously agreed that the separation of "internals" and "externals" was a very wise basic choice; recommendation has been made, however, that the circulation dividing line of the internals be raised to 5,000, and that of the externals to 25,000, to more nearly equalize the number of entrants in each of the four classes. It has also been suggested that serious consideration be given to the establishment of a \$2 entry fee for future competitions, to cover the obviously extensive mailing and handling costs as well as the expenditure for plaques and commendations.

One very unusual aspect of the competition was the adamant position taken by the entire panel of judges that no entry in Class 1 qualified, in their opinion, as having made "outstanding use of photography." As a result, no "first" was awarded in this classification. It is to be hoped that the increased awareness of the importance of photography in industrial publications, the improved use of better photography and better appli-

cation of it by industrial editors . . . will forever eliminate any such condemnation in future annual competitions.

Although much remains to be done in the dissemination of photojournalistic information to and by industrial editors and photographers, the P-J Division believes that this competition has been one of the most worthwhile in the Division's history. As a result of the widespread interest evidenced during the first annual event, P-J Chairman Ralph Miller expects that many more of the nation's house organs will be entered in next year's PSA Industrial Editors Awards competition . . . the sole purpose of which is to seek and honor those industrial publications making the most outstanding use of photography.

#### Next Month

Not only will the next Journal carry the full Convention report, but it will have the story and sample pix of the PSA-Life Photo Essay Contest, and an account of the films that comprise the Ten Best of 1955 and pictures of the filmers who won. In addition there will be some very interesting feature articles on subjects of interest to every photographer.

Space does not permit reporting every talk, many will be run later as feature articles.

Award winners not received early enough for this issue will also be found in the December Journal.





# **BRAND NEW**

and just in time for Christmas!

There's no better time to put in motion your whole family's movie-making ideas. For there's a brand-new line of Kodak 8mm. movie equipment waiting at your Kodak dealer's. For yourself...or for Christmas giving.

New Cine-Kodak Medallion 8 Camera—Here's our finest 8mm. movie camera ever! Weighing but 1½ pounds, it's small enough to cradle easily in your palm, yet new and advanced features make it capable of the most polished film productions. Shoots single frames, slow motion, and continuous run. Fast magazine loading. Takes many auxiliary lenses directly—all served by its continuously variable-power finder. With 13mm. f/1.9 lens, only \$144.50.

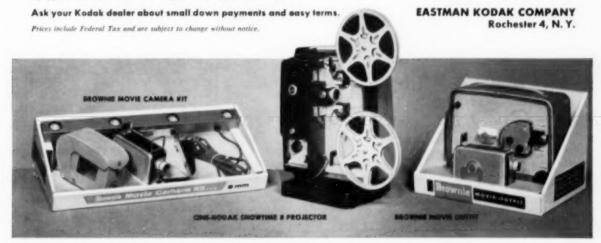
New Brownie Movie Camera, Turret f/1.9—Here's a brand-new idea in movie making that combines the range of interchangeable-lens cameras with true "Brownie" ease and economy! The "Turret Brownie" comes completely equipped for normal, wide-angle, and telephoto movie

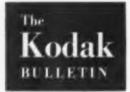
making at a price that many pay for a single auxiliary lens, alone. And all three lenses are "f/1.9." Only \$79.50.

New Cine-Kodak Showtime 8 Projector—We designed this superb new projector to give your movies the brightest, biggest, smoothest possible screenings. Its unique new shutter design, combined with a fast pulldown action and f/1.6 lens, makes it possible for its 500-watt lamp to provide unsurpassed 8mm. screen brilliance. Shows "stills"... reverse-action, too. Just \$115.

New Brownie Movie Camera Kit with 4-Lamp Light— Now includes the lighting equipment you want for extra indoor-movie range. Also includes camera and case. With //2.7 Brownie, \$49.95; with //1.9 Brownie, \$59.20.

New Brownle Movie Outfit—Has handy preview screen built right into projector cover—although projector can fill 40-inch-wide screen for normal showings. Outfit includes f/2.7 camera and f/1.6 projector for only \$99.50.





# Holiday Boxes &

—plus some immodest claims and vigorous talk about the unblushing Kodak Signet 35 Camera... the snap-feed, hopper-sorting, impeller-cooled projectors that now come in six combinations of wattage-lens-single-or-magazine-loading... the two-foot library of What Every Young Photographer Should Know... big roll-film color shots with the new high speed Kodak Ektachrome Film... and a very Merry Christmas!

#### Christmas rash

Last year at this time we said, "Never in all our born days have we broken out with such a rash of excellent camera outfits." Must have been contagious. They were so popular they made over two million people happy.

This year we've outdone ourselves broken out in a bigger and better rash of outfits. They're the best answer we know to the Christmas shopping problem the natural gifts for you to give.

Here's a quick rundown:

Any boy or girl would be given a good start on the most wonderful hobby of all with any one of these four flash outfits; the Brownie Holiday Flash Outfit, \$9.75; the Brownie Hawkeye Flash Outfit, \$14.35; the Brownie Bull's-Eye Flash Outfit, \$18.60; and the Kodak Duaflex Flash Outlit, \$21,75. All four contain camera, flash unit, flash bulbs, batteries, film and instruction booklet; all neatly boxed and gift wrapped. (If you want to go all out, there's the Kodak Duaflex De Luxe Flash Outfit for \$31.95. It has the Duaflex Camera with a Kodar f/8 Lens, field case, flash unit, flash bulbs, batteries and film.) Duaflex outfits in brown, slightly higher.

For your wife, or a special friend, there are two more-advanced outfits: the Kodak Pony 135 Camera Outfit for

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\$49.65 (with the new Model C Pony with f/3.5 lens and 1/300 shutter) and the Kodak Town and Country Camera Outfit with the Kodak Bantam RF Camera for \$65.45. Each includes field case and flash unit, in a really handsome package.

Then, for the ultimate in photographic giving (a gift you may well want for yourself), there is the Kodak Signet 35 Camera Outfit for \$91.45 and the Kodak Stereo Outfit for \$97.25. The Signet 35 Outfit includes camera, carry case, and flash unit. The Stereo Outfit includes the Kodak Stereo Camera and a Kodaslide Stereo Viewer I.

If, two days before Christmas, you haven't finished your shopping, don't say we didn't warn you. Go down to your Kodak dealer's while there's still some time left and look over the Kodak outfits he has on display. You'll get a good share of your shopping out of the way with one step.

#### No shrinking violet

When you have a winner, there's no point in false modesty. The Kodak Signet 35 Camera is a winner, and here's



what we're telling folks about it in photographic salon catalogs this year:

"The Kodak Signet 35 Camera, above, lists for \$75. It is the only 35mm miniature camera on which you can get a Lumenized f/3.5 Kodak Ektar Lens. This lens is the peer in sharpness and color correction of any miniature-camera lens anywhere at any price.

"To assure perfect performance from this superb lens, we put it in a lifetimelubricated ball-bearing mount which is free from slackness and 'play,' and is velvet smooth in summer and winter.

"For further assurance, we combine the eye-level viewfinder with a clearvision split-field lens-coupled rangefinder. And we build this rangefinder with special self-centering V-bearings which, like the lens mount, are free from all 'play,' assuring the utmost accuracy in ranging

"Dollar for dollar, we regard the Signet 35 Camera as the best value in the whole miniature-camera field. You can spend more; you can buy more lens speed and gadgets; but you cannot buy finer lens quality in any miniature camera, no matter how much you spend. See your Kodak dealer, try a Signet, and find out for yourself."

Them's strong words, podner; but the Signet 35 has the stuff to back up every word, all the way.

#### Goat story



You've heard the story about the Vermont goats. They've lived so long on the hillsides that their legs are shorter on one side than on the other. Well, the Kodaslide Signet Projectors have the goats beat six ways running. For they not only have individually spring-loaded front legs to adjust themselves to hillsides or armchair arms; they put on a 2 x 2 slide show the like of which no Vermont goat has ever seen.

The Kodaslide Signet Projectors have lots of interesting features. There's a snap-action feed so fast you can hardly see the Grand Canyon change to the Grand Teton. A hopper hands you your slides back in original order. A recall lever brings back the slide you put in upside down or backwards, and a clearance lever drops the last slide out. The special impeller-type blower and extra-

# Hot Molecules

thick heat-absorbing glass pamper your slides as nothing else can. And the close-coupled *Lumenized* condenser system puts more light on the screen than you'd believe possible.

The Kodaslide Signet 500 Projector, goat legs and all, costs \$72.50 with an f/3.5 lens; \$79.50 with an f/2.8 lens. The

Kodaslide Signet 300 Projector is the same in most details except for a 300-watt bulb and less cooling requirements, and costs \$59.50. Your Kodak dealer can show them to you. (Incidentally, you can have either the 300, or the 500 f/3.5 or f/2.8, with automatic slide changer at modest added cost. 4)



#### Molecular coat

Unlikely as it may seem, there's a connection between the *Lumenized* coating on Kodak lenses and the mirror-like *Lumaclad* finish on Kodak Flasholders. They're born in a hole in the air.

It works like this: when you heat a metal under ultra-high vacuum—about I billionth of atmospheric pressure—the metal doesn't just melt down into a puddle. It evaporates! If you put a piece of glass or plastic material in the vacuum



chamber, the metal condenses on the material to form a microscopically thin coating only a few molecules thick,

We use this technique to coat Kodak Lumenized lenses with just the right thickness of some material like sodium fluoride for exact optical characteristics. And the coating is firmly bonded to the glass to form a hard surface.

The same vacuum technique, using

evaporated aluminum, puts the shiny surface on the reflectors of Kodak Lumaclad Flasholders. The surface doesn't tarnish, and reflects so well that it is ½ stop more efficient than old-style reflectors.

This vacuum coating is tricky business. The coatings must be absolutely even and just the right thickness. We helped pioneer the process years ago, and have been using it ever since. That's one reason why we're able to Lumenize relatively inexpensive lenses like the one on the \$22.50 Kodak Duaflex Camera, f/8, as well as the Kodak Ektar Lens, f/3.5, on the \$75 Kodak Signet 35 Camera. And that's why we're able to put Lumaclad reflectors on inexpensive Kodak Flasholders.

#### Two-foot shelf

Anybody who is serious about his avocation, whether it's archeology, astronomy, philately, photography, or what have you, knows the importance of having a good basic library of reference material on the subject.

Here's the list of books we think every photographer ought to have. How does it compare with what you have?

Kodak Reference Handbook, Volumes I and 2. Over 450 pages on Flash Technique; Kodak Lenses, Shutters. and Portra Lenses; Kodak Films, Filters and Pola-Screens; Enlarging; Kodak Papers; Processing and Formulas; Copying. \$4 for each volume.

Kodak Color Handbook. Has 248 pages including Color as Seen and Photographed, Color Photography Outdoors, Color Photography in the Studio, and Kodak Color Films. Over 100 fullcolor illustrations. \$4.

Kodak Photographic Notebook. A loose-leaf file for new literature as it comes out, and for your own personal observations, notations, and data. \$1.50.

Bigger and Better, the Book of Enlarging. 256 pages covering both the techni-



cal and esthetic aspects of enlarging. Reviews processes for making good pictures better, including dodging, flashing, toning, intensifying, etc. \$2.95.

The Complete Book of Lighting. Discusses the nature, function, and correct use of light. Covers every phase of the subject including lighting for color and motion pictures. 256 pages, \$2.95.

This is Photography. A basic text on all aspects of photography written in a highly entertaining manner. An excellent refresher and wonderful source for ideas. 260 pages, \$2.75.

#### More color

Our new, fast, high-definition Kodak Ektachrome Film being available in 120 and 620 roll-film sizes has started a lot of people shooting big color who have only done black-and-white (or 35mm color) before. This new film in effect boosts your f/4.5 lens to about f/3.5, and takes your f/3.5 up to about f/2.

If you use a roll-film camera that takes 120 or 620 film, and has a good //marked adjustable lens, try a few rolls of the new Ektachrome Film. You'll get some gorgeous transparencies under conditions you couldn't even attempt before. You can shoot big transparencies as easily as miniatures. And you can process the film yourself, or let your photofinisher do it for you.

Merry Christmas and good shooting!

Prices Include Federal Tax
where applicable and are
subject to change
without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



# Cinemascope for 16mm—

By Bart Brooks



Photo by Jean Brooks

Bart Brooks is an engineer with a facile typewriter. He is also an authority on stereo. He designs special equipment for very special socs, teaches people to use it, then writes it up to spread the word. With his wife Jean, he operates Bart Brooks Associates in Palisades Park, N. J., a New York suburb. Both are active PSAesi. Hollywood doesn't always go crazy over good ideas, sometimes they have a clunker... but this time they hit the jackpot... with wide screen... it puts a new tool in the hands of the creative filmer... if he learns to use it to best effect... understands the few limitations which are principally mechanical... Here is the whole story, written in a not technical vein, is affirmatively answers the question "Can I use it?"

Photographs by the Author



# The Vidoscope 16 Lens

There is always a turmoil in the wake of any major departure from a long-accepted standard—a condition composed of equal parts of misinformation and misunderstanding.

We've all seen widescreen movies in one or another of the current processes, but is there a place for this new technique in 16mm? The answer is an emphatic "yes", thanks to Vidoscope 16, a Cinemascope lens of top quality, priced for a 16mm budget. 16mm interest in widescreen is not confined solely to productions in this medium. Widescreen release prints are now being made on 16mm as well as 35mm by a'l major studios. But the big news is that the 16mm field need no longer watch with frustration Hollywood's work in widescreen—we can now "do it ourselves."

Let's roll up our sleeves, clear away the doubts and misconceptions, and get to work,

Widescreen, by whatever name—Cinemascope, Vistavision, Superama, Vidoscope, Cinerama, Todd AO—is indeed a dramatic departure in cinema concept. It is based upon a closer approach to human vision, and in all but one of its forms—Todd AO—it utilizes 35mm film. It is unimportant that this combined assault on the old 4:3 screen format is not new and has been attempted consistently by one company or another in the history of the cinema. The new screen ratio of 2.66:1 was introduced in colorful splendor two years ago in "The Robe" in Cinemascope. Since that day, "widescreen"



This is the normal view from the same camera point as the Vidoscope shot on the cover and the "unsqueze" shot across the tops at these pages. You may be able to check the timing by the clock! This was made with the same lens on the Leica, but without the wide screen attachment. On the opposite page is Jean's shot of Bart making the top shot. Note that this shot is the same vertically, (there may be a little edge misalignment) as the Vidoscope shot, but what a difference harzonially.







Here is the Vidoscope attached to three popular cameros, a Filmo, Revere and Bolex. Unit will fit nearly all cameros, but not all lenses. The reason is a mechanical pre, the attachment must be close to

the glass of the prime lens and sometimes the construction of the prime lens mount prevents this. Some mounts can be altered, some cannot, and lack of full screen sharpness and coverage is the penalty.

has been applied to any screen ratio exceeding the now almost abandoned 4:3 "standard" format. The various systems mentioned use somewhat different aspect ratios, varying from 1.5:1 to C-scope's 2.66:1. All 16mm widescreen is today of C-scope's formula except Vistascope, a fixed prismatic system with an aspect ratio of 1.5:1.

Todd-AO, the new approach to widescreen on wide-area film, makes its bow in "Oklahoma". Because of its high quality image, it is the clincher in screen realism. Its departure from the standard is in film 70mm wide, with a picture area over three-and-a-half times the 35mm film area, Its screen ratio on release prints remains a widescreen format of 2:1. This wide film is described as "grandeur", a name that dates back 25 years to "Fox-Grandeur 70mm". And the idea wasn't new then either! The advantages of large area film in projection were realized 25 years before then, long before 35mm was set as standard.

Although this brief background is of academic interest, it is a signpost toward the future of 16mm films. Widescreen, with its new and more pleasing picture shape, freshness and freedom of approach, is sure to find a warm welcome in the 16mm field, so long the experimental workshop of the film industry.

The Vidoscope 16 lens is a 16mm anamorphic import by the Vidoscope Corporation, 730 Fifth Avenue, New York City. Cylindrical in basic design, its width to height ratio is 2.66:1 or a compressability ratio of 2:1 in relation to old screen size. The four-element lens is variable in focus, with all airtoglass surfaces hard coated. It remains wire-sharp throughout its taking range, from 5 ft, to infinity. When installed on the camera taking lens, in much the same manner as a filter, it is adjusted in focus to the same distances as the prime lens. When fitted to a projector, its focus is set to the screen distance. Fully color-corrected, it will produce and project undistorted pictures as efficiently as the larger model now commonly used in the 35mm field.

To check out the optical properties, performance and adaptability of Vidoscope 16, we asked The Camera Equipment Company of New York to give us an impartial report. This company, headed by Frank Zucker, is well known as one of the oldest and most complete professional service facilities on the east coast. Their report is reproduced in one of the illustrations.

The Anamorphic lens. Any anamorphic lens introduces new problems in adaptation, photography and screening. Let's get a closer understanding by examining each one in turn.

Just what is an anamorphic lens? The definition of "anamorphosis" is as ugly as the word itself—giving no hint

of the wonders it performs. It is "the process of making a distorted image, unrecognizable unless viewed by the proper restoring device".

This trick can be done with mirrors—often it is at a "fun house" in an amusement park. It can be done with prisms, as in the case of one anamorphic system on the market today. But to get to top quality anamorphic performance, a more complex optical system must be used, free from all the distortions and aberrations common in lenses. Such an optical system is Cinemascope. Vidoscope is licensed by 20th Century-Fox to produce, among other lenses, Vidoscope 16—Cinamascope. The price? \$195.00.

An anamorphic lens, let's call it an "A-lens", is not an objective, since it does not by itself erect an image. In application, an A-lens is used as an auxilary in front of the taking objective of the camera to compress a wider horizontal field of view onto the standard film. The A-lens "sees" twice as much in horizontal angular view as the taking lens to which it is attached. It "sees" no more vertically, The anamorphic distortion takes place when, in the A-lens, that two-times information is "squeezed" and is recorded by the prime lens thus distorted, on the standard width film. The same lens, when attached to the regular lens of the projector, restores the distorted image to its true form on the screen. One important change has been effected. The picture is now twice as wide and contains twice as much information horizontally (though no more vertically) as would have been produced by the camera's taking lens alone.

Why go to all this bother of distorting and restoring an image? Why not use a wide-angle lens? The first reason is actually psychological, an improved picture format, a departure from the arbitrarily set and familiar 4:3 ratio on the screen. There is an undeniable emotional response to the shape of a picture. We are perhaps most conscious of it in the cropping of still pictures. Before Cinemascope, the movie screen had not begun to approach our normal included angle of vision. The scene was "cropped", as it were, and limited to the nearly square aspect ratio of standard cine film. Vidoscope 16, on the same film area, more nearly includes the field of view we normally see.

Now, how does this differ from a wide-angle lens shot? A 1" lens, equipped with Vidoscope 16, will include horizontally the identical field of view of the wide-angle \( \frac{1}{2} \)" lens alone on the same camera, with the vertical field of the 1" lens. And there is one important difference, perspective. The figures on the Vidoscope shot remain the same size as those produced by the 1" lens alone, and the perspective remains the same. In the wide-angle \( \frac{1}{2} \)" lens shot the figures are diminished,

half the size, as though seen from twice the distance. And, incidentally, the wide-angle shot usually includes large unwanted areas at top and bottom on the picture in order to encompass the desired width of scene. Further, there are two characteristics all too common with wide-angle lenses: bowed perpendiculars and curved horizons. Because of the cylindrical design of the correctly made A-lens, these distortions are avoided.

These, then, are the first advantages of an anamorphosed picture: more information, normal perspective with wideangle scene inclusion, and undistorted verticals and horizons on the screen.

#### Adaptation to cameras

As a practical approach to adapting any individual camera to widescreen, we must understand the physical and optical limitations present. This is true of all anamorphic lenses.

The Vidoscope 16 may be used with any camera equipped with a lens whose front element is but slightly recessed within its barrel. It is necessary for the rear element of the A-lens to be as close as possible to the front element of the prime lens, in order that the picture is not cut off on the corners.

The A-lens will collect the light rays from the horizontally expanded angle of view and the compressed bundle into the taking lens. Unless the two lenses are in close proximity to each other, the bundle of rays from the A-lens will be too large for the prime lens to collect. It is regrettable that some of the finest l'Tenses cannot be used with an A-lens without modification. In some cases it is not practical at all.

b'2" lens, because of its wider angle of view, is physically blocked in part by the housing of any A-lens. Therefore, 1" is the minimum focal length practical on a 16mm camera. The A-lens works well with, and is more readily adapted to, lenses of longer focal length, whose barrel characteristics meet the requirements of close positioning of A-lens and taking lens.



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September 20, 1900

Hart Brooks Associates

606 Broad Avenue
Palinades Park, New Jersey

Palinades Park, New Jers

We have tested Vidoacope Himm Anamorphic lenses, selected at random, supplied for: resolution, shift of force and culor.

As you know, our lens testing equipment includes a specially built collimator which not only shows less calibrations and spherical abberations, but also relief and shift of force affected by districts most only.

The removing power of the final image is still dependent upon the objective iens. It is important that the backtop up lens be one of high quality. The removing power of the objective lens was not reasured when used with the Videocope.

There was to shift of foods throughout the range of the diaphraym settings when the Vidoscope was used with a master lens whose tested characteristic included no "shift of foods".

> When used with a test lens where a known color shift was present, the Videscope estilitied the same characteristics. On a Master Technicolor less of specific calibration, the incorporation of the Videscope produced so trace of color sariation.

Very truly yours,

CAMERA EQUIPMENT COMPANY

CLICAL FLEE

Allan Green

AG/eti



You can use your regular viewfinder if you can affset it to see past the larger Vidoscope lens. Here it is on a Bolex, utilizing the Octameter offset bracket designed for stereo use to get clearance. Note that the top and bottom are masked off to show the wide screen proportions so that you don't chop heads off.

Adaptability, lightness of weight and compactness are elements of design recognized by Vidoscope as necessary for interchangable use in both photography and projection with 16mm equipment.

The arrangement of the A-lens on the projector is not as critical as on the camera. The narrower cone of light from the longer focal length projector lenses is easily collected in its entirety by the rear element of the A-lens. Many projectors have their optics deeply recessed along the body of the projector. Vidoscope 16 has been designed as small as practical in its largest dimension, and this feature permits its use with any popular projector.

Adaptation to individual cameras. Attachment of the Vidoscope, or any other A-lens, is an individual problem in each case, not related to the camera, but to the prime lens with which it is to be used. Although in many cases standard slip-on adapter rings may be used, it is not a recommended practice. It is obvious that the relatively heavy A-lens should have a specially machined adapter that may safely be accured to the lens barrel . . . a simple task for any well-equipped camera repair shop.

Vidoscope 16 is readily adapted among others, to the following C-mounted 1" lenses: Superchromat f/1.9, Baltar f/2.3, Nominar f/2.5 and a relatively new lens, the inexpensive (under \$50.00) and highly regarded Japanese import, the Elitar Saligar f/1.5. Naturally all such lenses in C-mounts may be used with any camera that will receive them.

A more complex problem arises in adapting the A-lens to certain cameras, as in the case of the Cine Special II, where the excellent I" Ektar cannot be used (or cut down for use) with any A-lens because the mount that recesses the lens and serves as a deep shade tube contains the lens mechanism itself.

However, the fact that not all 1" lenses can be used with an A-lens is not as bad as it might seem at first look. Is a 1" lens necessary? Remember that a 1" lens-plus-A-lens includes the horizontal field of view of a ½" lens alone. Experience will soon disclose that the ½" lens, with its

penalty of diminished object size, becomes almost obsolete when used to obtain a wider field of view. It would be supplanted by a 1"-plus-A-lens for "wide-angle" work. And the 2"-plus-A-lens would be considered as the "basic" lens combination, since it includes the horizontal field of the 1" lens alone.

Clearly a new element in cine composition is within our grasp, for the perspective drawing (i.e. the relationship in distance of foreground and background objects) remains constant as is normal to whatever taking lens we desire to use, while the horizontal field of view is just doubled.

With this viewpoint in mind, we have a wider choice of adaptable lenses for "normal" use. We may now, for example, adapt an A-lens to the 40 or 50mm Ektar, Cine Balistar, and most longer length Jenses, with the Cine Special, because of the narrower cone of these lenses.

Space does not permit a thorough analysis of all cameralens-plus-A-lens combinations, but the above will serve to supply a sound basis for consideration of your own combinations.

Orientation of the A-lens. When you look through the front element of an A-lens you see an elliptical window formed by the lens. The long dimension of this ovoid shape corresponds to the mark on the fixed part of the harrel of the A-lens. The A-lens is correctly aligned on the prime lens when this mark is on the top and the elliptical window is in an up-and-down position. The importance of this orientation of the lens becomes quite clear when you rotate the lens while sighting through the rear element. When the lens is correctly positioned, you will clearly see the "squeeze effect" on the horizontal plane.

Focussing. The well-huilt anamorphic lens must be of variable focus. In practice, the prime lens is set to a desired distance setting, say 10', and the A-lens is set at the same footage on its calibrated barrel. When approaching more closely to the subject, we "rack out" the prime lens proportionately to the subject distance. The A-lens is focused in exactly the reverse manner. It is "racked in" as we approach closer to the subject. Clearly, when dollying in towards closer shots, two focus adjustments must be made simultaneously and in opposite directions, the A-lens as well as the prime lens. The same is true when dollying back to longer range. 20th Century-Fox's answer always prefaced by a dollar sign, was to build combinations of 35mm Cinemascope and prime lenses in all useful focal lengths, with one dualpurpose focusing control. Otherwise, here's another one of those cases when a camerman must have three hands!

No zoom lenses, because of their variable focal length arrangement of optical elements, has so far been adapted to an A-lens.

Viewfinders. With the A-lens secured to the camera lens. we must be able to see the new scene, the expanded field of view of the A-lens combination. With all cameras that see through the taking lens through reflex-type finders, such as the Bolex Supreme, Cine Special II. etc., the actual compressed image may be seen with the lens assembly in viewing position, as the scene is composed prior to shooting. To follow the action during shooting, a simple modification must he made on the action viewfinder. Continuing with our example setups, let's first consider the popular Bolex, and its adaptation to the Vidoscope 16 lens. As shown here the Octameter viewfinder would be partially obstructed by the barrel of the A-lens. Bolex had the same problem with their stereo attachment and has done what other manufacturers will do. They designed a special offset bracket which places the Octameter slightly out from the camera body and affords a clear view of the scene with the stereo attachment. It works equally well with the Vidoscope 16-A-lens. Recalling what has been said previously regarding the field of view an A-lens, the new field of view with a 1"-lens-plus-A-lens will he the same horizontally as with a 1/2" lens alone. Therefore

the Octameter is set to 16mm, roughly half the focal length of the lens you are using. The vertical field of the image in the Octameter will always be relative to any lens being used, so the top and bottom of the front element of the Octameter may be masked permanently with a metal blank, or temporarily with two strips of tape to reduce the vertical field.

In the case of the Cine Special, the problem is similar. Where we are shooting with, say, a 50mm Ektar, we use the 25mm front finder lens and mask off top and bottom as disclosed in the reflex finder.

Bell & Howell also supplies an offset bracket for the Filmo DE for express use with an A-lens, and viewfinder corrections can be made in the same manner, or by use of their special viewfinder for the A-lens.

With magazine-type 16mm single or interchangeable lens cameras, the case is no different. On the Revere 16, for example, set the Micromatic viewfinder to half the focal length of the lens in use, and mask the front window,

Screens. The availability of wide screens in almost any size has automatically been solved by the demand created by the sale of thousands of A-lenses, so far largely for industrial, educational and semi-professional uses. Radiant Mfg. Co., Chicago, has a new semi-portable aluminum frame and projection screen in 6'x16' and 8'x21' sizes for use in 16mm Cinemascope projection. Raven Screen Co., New York City, will make up pull-down screens of any desired size in the Cinemascope 2.66:1 format.

Little is to be gained in approaching widescreen by attempting to mask off your present standard screen to the new format. On a 50x50" screen for example, you would have a picture roughly 4'x2', a questionable improvement over your existing 4'x3' image. As an integral part of widescreen, you must provide a larger screen, 3'x8'; 4'x10½', 5'x13½', etc. The width of your personal theater and the maximum wattage of your projector will dictate to a great extent the largest screen size practical for you. Projector "throw" will be the same as before, using the same projection lens.

Light level. Since the advent of widescreen, brightness level on the screen has been a major headache in all large theaters, especially movie drive-ins. There is some satisfaction in a commonness of purpose. Fortunately, our problem is not nearly as difficult.

The 16mm film industry has approached the solution in three ways: to accept the roughly 17% fall-off in screen brightness when filling a screen twice as large and do nothing about it; to equip the projector with maximum possible wattage; and to expose color film about half a stop more and produce a film of less density, perhaps the most effective of all. In any case, the results have been highly satisfactory, judging by public acceptance. Whenever one phase of cine development makes a hig step ahead, the supporting improvements are not far behind. It is more than rumor today that the much-heralded Xenon lamp, with twice the lumen output and no more heat, will be a purchasable reality before the end of this year.

Shooting techniques. In shooting for widescreen there must be an entirely new concept of addressing a given scene, for the whole essence of widescreen pictures is contained in the new drawing of the subject material—more clearly seen at closer range, and in a format more natural to the way we usually see things.

An A-lens greatly simplifies the telling of a story, eliminating many of the problems of changing lenses, camera positions, etc. To adapt the A-lens to 16mm might, at first glance, appear to be formidable and expensive. A fuller understanding of how it can simplify the production of films shows this to be "not so". Once the mechanics and optics are out of the way, an A-lens opens the road to an exciting story-telling technique of almost unlimited horizon. Audience response to any film in widescreen, whether top-flight professional entertainment, industrial, educational or the humblest

amateur self-expression, justifies beyond all measures the initial capital cost to any serious film maker. Vidoscope 16 has brought this new world within the reach of anyone.

In our imagination, we have our camera and lenses equipped with a Vidoscope 16 lens, and we are ready to shoot our first widescreen production. We will learn quickly that widescreen will seldom permit a hand-held camera. We may have gotten away with it in standard format, but in widescreen the tripod is almost as essential as the A-lens. We're dealing with a new medium in which many of the old techniques are still practical-in fact essential. Some producers have gone so far as to say that the closeup of necessity is obsolete, to be replaced by the closeup for dramatic effect, The closeup, unavailable to theater producers, was a natural development of the presound films, where the success of getting the idea across depended upon pantomine. It continued into sound films, and it still has a place in widescreen. But, since it is our most emphatic device, the closeup should be used judiciously, where the greatest impact is desired. Because of a wider field of action seen by the camera, we'll find much less need for cuts between takes, and for changes of camera position. The camera angle is less confined, resulting in greater freedom in scene planning to fit action into the camera's horizontal range. Instead of channeling action from background to foreground, more movement can be lateral. Panning, difficult to do well, and harder still for the audience to follow on the screen, will be replaced to a large

extent by choice of camera placement that allows the action to move more normally. This suggests smoother continuity, more like the theater, plus the flexibility of moving in for special emphasis. Contrary to our first thinking, our sets can be smaller, for we can work the camera in closer to the story-telling action and its surround, without as much concern for what's at the top and bottom when we have the desired horizontal area. This obviously gives much greater freedom to the placement of lights in interiors. All these things give a freshness to our productions and more time and space for expressing what we want to convey.

It has always been the purpose of the camera to record the theme of the story without intruding its presence to the viewer of the finished film. The camera is still but an essential tool that has, with the addition of the A-lens, become manifestly easier to exclude from the consciousness of our audience. There is a significance to the viewer of widescreen beyond its dimensions—a something that draws him within the scene of action. It is this important intangible, too commonly called "participation" that contributes so strongly to our response to certain films. A pastoral vista or a group of children at play become more nearly something within our personal experience if we but see them in the format more closely approaching normal vision, and in sufficiently large scale to eliminate awareness of the medium through which they reach us. This alone is the justification for widescreen in our 16mm world.

#### 1955 Print of the Year



Winner of the 1955 International Club Print Competition

### Looking Back - and ahead

By Norris Harkness, FPSA President PSA, 1951-55

Since once in four years may not be too often and also because many PSAers may not read the full report to the Board of Directors, may 1 risk boring you by what may be in some part repetition but, I hope, of sufficient importance to the future of PSA to be worth this much valuable space in The Journal. And please remember hat, when I say "we", it applies to the many PSAera who have given so wonderfully of themselves to make PSA stronger and better for each of us.

In the past four years, the membership of PSA has grown from just over 6,000 to about 10,300, an increase of slightly more than 70%. (In passing, 1818 individuals and 49 clubs joined us through the merger with the Amateur Cinema league consummated last January.) That gain in our numbers has tremendous advantages both immediately and in the long run, but it has also made life more complicated in several ways.

The first advantage is the obvious fact that many of us working together can accomplish far more than a few could, but we must all remember that working together means just that. If personal feelings and jealousies tend toward making parts of the Society greater and more important than the whole, we can accomplish nothing whether we be many or few.

Then, having a larger membership reduces the cost per member of some of the comparatively fixed charges like the maintenance costs of the Headquarters building and the preparation costs of The Journal—printing 11,600 copies naturally costs less per copy than 6,500.

More important is the fact that a larger total membership means more PSAers in a given area and therefore a better chance to organize Chapters and for them to function efficiently in many centers throughout PSA territory.

The difficulties of the greatly increased membership come up in several ways. To be specific on one of them, here is what has happened to me. In the latter part of 1951 my mail averaged about 40 letters per week. In the past six months, that average has jumped to over 130 by actual count, and that includes only those letters that need answering.

Those figures may explain why some of your letters have not been answered on time if at all. One man, even with a full-time secretary, can handle just so much in a day even if we disregard the unpleasant necessity of earning a living. I am being very frank because the same condition confronts many other officers in PSA and each of us is a volunteer.

The same also applies to Headquarters and presents a problem we must face and handle-at once. Four years ago, Headquarters issued one Division bulletin: now there are seven plus an eighth for Camera Clubs. Then Headquarters addressed fewer than 100,000 envelopes for publications each year in addition (of course) to the regular mail and the annual bills plus board meeting notices and all the rest of the job. Now the total for publications alone is over 230,-000 and the volume of mail for officers and committees has increased far more than that proportion. The routine jobs have also gone up by 70%. But the most complicating part of this vast increase is in the correspondence with members, Headquarters mail has grown even more than mine in the four years and has reached the point where the mass on our Executive Secretary's desk each morning is frightening. We have added two to the staff in Philadelphia, but the correspondence is still in the lap of one man. Randy Wright must have help-and at once,

That and the spreading of the load now carried by individual volunteers in the most pressing problem facing us. I believe that we can handle the jobs of the officials of the Society by appointing more individuals to take care of the various parts of each larger job and then giving them authority commensurate with their responsibility. Otherwise, we bog down and nothing can be accomplished.

The addition of a capable assistant for Mr. Wright can, I believe, be achieved almost at once because of the improved financial position of the Society. It is true that we have operated at a loss in the past fiscal year, but the increase in advertising rates in the Journal and the sale of advertising in the Directory will reduce the budget of

the Publications Committee by a substantial amount. Those figures plus other savings and income should give us approximately \$12,000 more spendable income than we had in this past fiscal year.

#### Membership

It is most interesting to note that the great majority of PSAers never become sponsors of new PSAers. The number of sponsors remains nearly the same year after year though the size of the membership gain increases slightly. In the past five fiscal years starting with that ending June 30, 1951, our net gains have been 205, 491, 643, 606, and 665. (This last figure for the year just ended does not include those very welcome PSAers who joined us through the merger with ACL.) But the number of sponsors in the 1954-55 year was only 3 higher than in 1952-53.

It is to be expected that the new plans for the Membership Committee will help many members to extend an invitation to that friend whose photographic aims and interests make him the "right member".

#### The merger with ACL

In January the members of the Amateur Cinema League voted almost unanimously to merge their organization with PSA's Motion Picture Division. That brought into PSA every member of the League and gave him exactly the same status in PSA that he would have had if he had joined PSA when he became a member of ACL. That juncture, coming just when it did, postponed the publication of our Directory because we all felt that there could be no separation between the two groups of movie makers who now are one. The old fence that seems to have bothered so many so much is gone though a few who used to be on opposite sides seem to fail to realize

It is perfectly true that it has taken longer than we hoped to get some of the services under way, and the setting up of an organization to do all we want and need has been slower than anyone likes, The new Past President looks back over his four years in the chair, weighs some accomplishments of the Society under his leadership, points out some shortcomings; examines some needs, offers some suggestions for the immediate and distant future; makes the final report on his term of office.

but this is an organization of volunteer workers. Headquarters supplies office and publication services; all the technical side of movie making comes from volunteers of all stages of experience and every facet of movie interest. That is why the PSA system works so well and why so many workers get even more satisfaction from helping to supply those services than they do from their usual photography. But it takes time to get set and getting it all into proper working shape requires the best thinking and cooperation of all hands. That cooperation has been excellent on the whole but it seems to me that there are still a few who not only hold back on assistance but throw roadblocks in the way of those who want and expect to see PSA's MPD the world's finest and most helpful movie organization.

### Chapters

Under the leadership of Gene Chase, the Chapters idea has become a reality. Charters have been granted to Chicago, Chattanooga, St. Louis, and Puerto Rico, and meetings have been held to organize in several other centers. My prediction is that half, at least, of the members of the Society will be Chapter members within the next four years, and that each of them will find his PSA Chapter the finest possible approach to the greatest value of PSA-the close association with many friends who share his interest in photography and the cooperative effort to benefit the entire photographic community.

#### International Exchange Shows

Incoming Vice-President Shimanski has made a tremendous contribution to PSA in his splendid operation of the International Exhibits, The citation from the Department of State for our cooperation with Japan is a highlight in PSA history which we owe to Shimmy, and his efforts toward similar shows exchanged with other countries are considered by the national authorities to be of real importance. The continuance and expansion of this activity is of real value to the cause of international goodwill and an instrument toward peace.

But international peace is not our only problem. It would be difficult to measure (though highly interesting to know accurately) the cost to the Society and its individual members of what appears to be a too-common habit. An official writes to another or one member addresses another on a question of policy or a suggestion for something that needs doing or some other society business. He writes in good faith and may or may not have time to make the letter full length or to include all the extra friendly touches. The answer too often is a violent personal attack or a snide crack questioning the writer's motives or some other totally unnecessary and unwarranted insult. That letter naturally gets the kind of answer you would expect-too often. So many sets of copies have crossed my desk in the past four years telling exactly this same story! But generally they reached me only after the battle had got so hot that there had been-or were about to be-resignations and even threats.

It would be interesting to know why grown men and women whose interest is in an organization devoted to help them enjoy their avocation should go to such infantile lengths in attributing base motives to others just as devoted to the same cause. Perhaps we should abolish carbon paper and require that every letter be read three mornings in a row after a good breakfast before it is mailed! Perhaps we should just remembers that we are friends—and fellow members of PSA!

That would help PSA's growth greatly

not only in numbers but in its value
to each of us.

Getting back to the report side of this. one of the best advances of these four years is the recognition of the importance of the DR's and their Area Representatives as well as the establishment of a working setup through which they are better able to operate. In the past, they were little more than a list of names in the Directory, but the action of the National Council in setting up the working organization and placing the executive side of the DR's duties under the direction of the Zone Directors is a long stride toward the kind of organization that can

accomplish most.

The District and Area Representatives are the men who are in most frequent contact with all the members and the ones who know the score both on what PSA and its parts has to offer and on what PSAers want and expect from their Society. They are the vital "hands" through whom PSA can best fulfill its

They are also vital in completing the difficult job Bob McFerran undertook two years ago. Hundreds of PSAers have learned how much genuine satisfaction there is in being active in the work of the service end of our Society, and there are more jobs every day that desperately need doing. The trick has been to get the job and the man together-to find just the job which that particular PSAer would most enjoy because he can do it best. Bob took on that difficult task and has been able to give a large number of members just what they most wanted, but he would have been able to do far more if the officials in charge of the service parts of PSA had cooperated better. Comparatively few heads of our working setup have taken the trouble to survey their operation both to learn how much each service is being used and what additional manpower is needed. The result, as might have been expected, is that Bob has supplied good workers for those activities whose directors did cooperate while the others are still in need of help. Unfortunately, the whole Society suffers even more than the particular activity when there is such a failure.

From four years of fairly close connection with most parts of PSA, I have one final word: PSA can grow and prosper only by constantly increasing its value to every member and to all of photography. That can be done only if more of us think in terms of the general good, of how this activity, this job, this decision (maybe the tone of this letter!) affects our whole Society. Then we must have the bigger jobs divided among several PSAers so that more can be done with less load on any one member. With all of us thinking along those lines and following Mel Phegley's lead, we cannot miss.



Minty Harbor

Honor Print

A. Aubrey Bodine, FPSA



French Nun

Honor Print

Susan Sherman, APSA

# 1955 PSA Salon

### STATISTICS

\$503 prints and slides and \$1 motion pictures were entered in the 1955 PSA International Salan. Selected by the several juries were 191 pictorial monochrome prints, 48 nature prints and 19 color prints. An additional 60 prints were hung by the Technical Division and there were 15 invitation prints from the U.S. Government. A special exhibit featured prints and slides from the winning PSA-Life Photo Essay Contest. There were 372 slides exhibited by the Color Division, 274 by the Nature Division and 138 by the Stereo Division. The Ten Best Motion Pictures of 1955 were also exhibited. The collection of pictures on these pages were taken from the catalog.



Am Lebensobend (At The Evening of Life)
Honor Print

Werner Luthy



HI-Pol

Honor Print

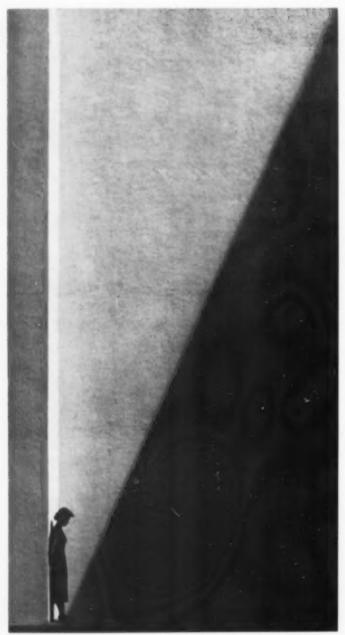
William M. Anderson



Flutter

Honor Print

Boris Dobro, FPSA



The Shadow Approaches

Honor Print

Ho, Fan, ARPS

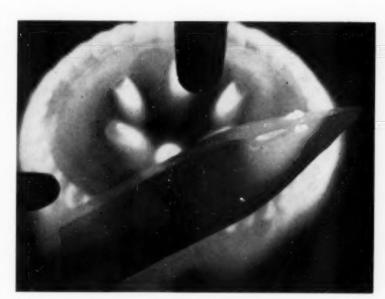
## PSA SALON



Alico

Color Print-Clerk Maxwell Award

L. J. Parker



Preparation

Color Slide—PSA Medal for Originality

W. D. Kuhn



filled Porode #26

Color Slide-Myrtle Walgreen Award

S G. Blakesley



Crob #1

Nature Honor Slide

Mrs. A. B. Wogner

## PSA SALON



Touch Up

Color Slide—Nicholas Haz Award

Grant Tall



The Harvest

R. C. McGuire

Color Slide—PSA Medal for Color Harmony



Nature Honor Slide

Brillianus Acove All



Edward W. Hutchinson, APSA



Opossum

Robert Leatherman

Nature Honor Print



Eastern Box Turtle

Nature Honor Slide



Woodland Duet

Nature Honor Print

Louise K. Broman





Affection

K. G. Oppenheimer

PSA Medal

Many readers will be able to view this pair of pictures in stereo without assistance or difficulty. For those who cannot, a simple aid is a piece of cardboard about 6" wide and 15" long. Place one end of the cardboard between the two pictures and place your nose against the other end, so that the eyes are looking down opposite sides of the cardboard. Relax your eyes so that the images appear to move together, and after a few seconds you should be able to focus at the page and see a clear three-dimensional picture. The plastic viewing glasses of the Realist Manual and other sources may also be used.



Aspens at Ashcroft



T S Needels

Honor Slide

# An Approach to

By Walter Nurnberg, FRPS, FIBP



Walter Numberg is best known in the United States as the author of two authoritative books, Lighting for Portraiture and Lighting for Photography (Focal Press).

In England, however, Mr. Nurnberg's reputation stems from his being one of his country's outstanding industrial photographers. While his prints of products, processes and equipment are noteworthy examples of advertising and publicity photography, it is Mr. Nurnberg's portraits of British workers which leave a much deeper and more lasting impression on beholders. For it is through these dynamic character studies that the photographer's talents as a master camera craftsman are expressed to the maximum.

Fortunately for photographers the world over, Mr. Nurnberg is as gifted with pen as with camera. So he has been able to convey to others his deep-rooted philosophy on the significance of photography. His writings are as direct and lucid as his photographs . . . he abhors sham in any form.

Mr. Nurnberg's photographic philosophy is contained in a slim volume of nine essays entitled Pocket Wisdom of Photography. In this country, where many associate quality with size, it is not surprising that this 6½" x 4" paper bound book of only 80 pages and costing \$1.25 has had such few readers.

When I first read this book in 1951, I was deeply impressed by it. It was written to make photographers think and treats with principles, not instruction. Naturally, the essay on portraiture interested me the most. Feeling that it would make a valuable contibution to this Portrait Pointers series, I asked Mr. Nurnberg for permission to reprint it. He has graciously consented, for which we are indeed appreciative.

While certain references in this essay are slanted towards the professional, most of it applies to the amateur as well. This is not for casual reading. It should give portraitists, beginners as well as more advanced workers, a better understanding of the underlying psychological considerations, something beyond mere tools and techniques, which are mandatory in order to create truly worth-while photographs.

Mr. Nurnberg is forty-eight years of age, married and the father of two children. A photographer for over twenty years, it fills his life to the brim as his daily life and as his hobby. To the latter he adds music, stamp collecting and travel,

A Fellow of the Royal Photographic Society and the Institute of British Photographers, Mr. Nurnberg recently became affiliated with PSA

Mr. Nurnberg handles his assignments single-handed. His industrial photographs and many of his head studies are made with a Rolleiflex. The latter is supplemented by a 9 x 12cm reflex camera for some portraits. For illumination, Mr. Nurnberg relies on individual spotlights varying from 500 to 5,000 watts, as the occasion demands.

—M. H. L.



Walter Numbera

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PORTRAITURE—why does it exist? Certainly not only because of our vanity and the desire to have our little share of prosperity. The purpose of portraiture is to create a likeness and to enable us to see an entity in an individual segment.

Business-minded men and women have neglected this duplicity of purpose, which have given portraiture the right to exist. The average professional photographer, seeing his chance to coin money out of the vanity of mankind, has deliberately restricted the scope of portraiture by producing pleasing superficialities with the sole intention of flattering his clientele and thus making a living for himself. In the continuity of commercial servitude, the deeper and more noble tasks of portraiture have been lost.

The Great Masters of painting have given us more than mere records of persons whom we should have otherwise never known. They created pictures which convey the cultural and social background of their era; in eloquent terms they speak of humanity, of its vileness, its greatness and depth—in short, of the character of Man. The real portrait does not represent us with a face only, but with a soul.

These examples were forgotten by the average photographer although he tried, not to his credit, to imitate painting in many other ways. The public, in its bulk either uncultured or aesthetically misled, tempted by the cheapness of the photographic picture and pleased to see themselves "look their best" on the family mantlepiece, innocently encouraged the growth of a mass of professional picture makers, most of whom never sensed the deeper purpose of portraiture. The few photographers, who strive and have striven, often successfully, to give photographic portraiture sincerity and individual expression were unable to stem the tide of hackneyed mass-production.

### PORTRAIT POINTERS

### What a good portrait must be

Every photographer, amateur or professional, must come to acknowledge that the making of a good portrait requires more than vague interest and technical polish; that it demands an intense exertion of feeling and intellect. We should not look upon portraiture as just one more commercial venture and argue that nobody can expect us to trade our individuality against current market prices. As a matter of fact, nobody expects us to, and if I plead for improvements it is certainly not for the benefit of a public which is perfectly happy as long as it is provided with flattery, paper-memorials and visual comfort. If we wish to raise photographic portraiture above its undignified standard of tolerated insignificance, it is because it cannot be considered only from its commercial aspect. We have to realize that there is no bargaining in matters of Art and Craft; we either advance or we will inevitably fall.

Despite being full of idealism and striving for improvement, we must not lose sight of reality. Nobody can be expected to be an artist, indeed, nobody should expect himself to be an artist. Which reminds me: sandals, corduroy trousers and arty mannerisms do not, by themselves, prove vocation, nor does the fact that a picture is accepted by the hanging committee of the Salon. Pseudo-artists are just as bad for the development of photography as the complacent low-brow.

But to come back to our argument. A good portrait is basically a work of craft. It is the outcome of personal insight, intelligence and skill. It is produced for the definite purpose of pleasing a specific person or pre-considered class of persons. It is the task of the portrait photographer to produce a likeness and also create a type which symbolizes a certain fact of human society.

### "Likeness"

Every investigation into the complex problem of portraiture has thus to begin with an examination of the phenomenon of "Likeness" and of the means by which we perceive it. The term "Likeness" is often defined as describing a copy or reproduction which is congruent or similar to the original. This kind of simile, this literal likeness, is, however, unsatisfactory for the pictorial representation of the human face. It is unsatisfactory because we do not perceive the human face as a static form of features and contours, but as something alive and dynamic-a kaleidoscope of expression. Consequently, a literal reproduction of facial detail will never satisfy our sense of appreciation. We have also to aim at presenting a sensorial likeness, which gives us an insight into the character and emotional qualities of a person. Moreover, a literal likeness exists only when we are able to compare the similitude with the original and its only appeal is to our faculty of recognition. The sensorial likeness, on the other hand, creates the illusion that we know a person and that we are actually in his or her presence.

Likeness, as soon as it goes beyond geometrical congruence, does not constitute anything absolute. Indeed, it is a most subjective affair, a matter of personal views.

The photographer may be fully satisfied that the picture truly represents a personality—yet others will hold the opposite view. People who know the sitter cannot help being biased by what I call a precedence-impression, which means that their memory is subconsciously saturated with certain impressions collected in the past which their mind super-imposed spontaneously and automatically upon subsequent impressions.

It is quite obvious that the photographer, who sees his sitter for the first time, has a very difficult task. He is



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expected to sum up the person's traits in an unreasonably short time and to reproduce a picture which not only represents his own vision and reaction but which also satisfies those who have known the sitter for a considerable time.

Matters are made more difficult by the fact that there are no rules and no established technique to assist the photographer in his dilemma. He can only rely on his talent, judgment and ability. Even experience is only of limited help, He has to depend mainly on instinct,

It is, therefore, vital that we strengthen and develop this instinct continuously. We can do this by being open-minded and by resisting the temptation to be ruled by a set of preconceived ideas. We must be ready to be impressed spontaneously and must not be afraid to see too much or to feel too intensely. After all, it is the intensity of perception which determines, to a great extent, the strength of our reactions and of our creative impetus.

In order to bring this down to a practical level, our first impression of the person must be integral—we must view a human being in his entirety, in much the same way as we view a landscape with which we are confronted unexpectedly and for the first time. It is only in this way that we sense a person instinctively instead of merely piecing together certain outward characteristics.

It is only after this initial phase of integral vision that analytical vision should come into play. After having been impressed and having reacted spontaneously we now begin to see critically and try to find those visible characteristics which, when shown pictorially, will convey likeness of character and countenance. These characteristics for which the

### PORTRAIT POINTERS

photographer has to look are many; here are the most obvious ones:

- (a) facial features, such as contour, shape and size of nose, ears, eyes, etc.;
- (b) local color, which, by itself, can convey so much to us and for which the black-and-white photographer substitutes light and shadow values;
- (c) affectations and mannerisms, expressed in the movements of the body and parts of the body;
- (d) manner of dress;
- (e) intonation of voice.

A true undistorted impression, however, can only be obtained by seeing all these items in relation to one another, and, above all, in conjuncture with the underlying, basic impression previously obtained by integral vision.

It is obvious that the problem of "likeness" cannot be solved by a superficial and disinterested attitude. It is abundantly clear that there is no room for meaningless routine or arty nonchalance, but that true perception requires exertion of critical vision. Behind all our efforts must stand a youthful heart and our wish to react, to explore and to find individuality wherever it may show itself.

The task of a portraitist is, indeed, a hard one. The professional knows that the average studio client is hardly suited to evoke inspiration. We all know only too well how he (or she) "freezes up" at the mere thought that the photographer might see too much. We also know the routine pose of the experienced sitter and all the other (somewhat pathetic) little tricks designed to influence the judgment of the photographer. The first practical step of the portraitist is thus to remove the barrier of sham expression. He must lead the sitter away from self-consciousness to his normal self and stimulate those unguarded expressions and mannerisms which, when pictorially recorded, show his true personality even to a stranger. How can this be done?

Unfortunately, there is no patent medicine against lack of insight. Nor are there any "rules" to help us. The methods of approach must vary according to the outlook and temperment of the photographer and also, of course, on the character of the sitter.

There are, however, a few guiding principles. The first is the old truism that one must make the sitter feel "at home." This is good advice and, whenever possible, we should photograph people in their own environment; or if we work in a studio, humanize it with a receptionist and comfortable armchairs. At the same time we must realize that the mere fact of having made our sitter feel physically at ease takes us only half the way. A stronger stimulant than the mere sensation of comfort is usually needed to bring sincere and latent expression to the surface.

Above all, we ourselves must be natural and this encourages our sitter to react strongly and directly. Whether our sitter will like or dislike us is not as important as that we force a spontaneous response which gives us insight into his true make-up. Professional tricks which begin with the proverbial "birdie" and end with the more recent method of playing soft music should be conspicuous only by their absence. The display of conventional servility will not get us far. We need that sincere interest in our fellow man which proves that we consider and treat every person as an individual and not merely as just another specimen of the species.

Once we get that far, we must bring the technique of portrait photography into line with our basic approach. The portraitist must consider technique in relation to the individuality of human character. He must relate his camera-technique and lighting schemes to his special task—to creating a true likeness.

Consequently there is no standardized technique for portraiture.

Each different camera-angle or tilt, each particular type of lighting, alters not only the appearance of a face, but also stimulates its own type of conventional associations in the beholder.

For instance: we all know how a strong under-angle can promote associations of strength, heroism, or masculinity. We also know that diagonal compositions tend to add some dynamic quality to the picture and its contents. Likewise, that a top-angle view which emphasizes the forehead and the eyes conveys a certain flair of intellectuality, and so on.

For sitters of average emotional and intellectual make-up, the camera-angle should be more or less straight, i.e., from evel-level; exaggerated angles should be avoided.

Similar principles apply to lighting. Here it is merely the tonal scheme and the degree of contrast which determines the character of the picture and the associations of the beholder. A picture showing a full range of tones will always appear most familiar and will thus be most suited to the portrayal of conventional types. We also know how low-key and strong contrast stimulates associations which are opposed to those brought about by delicate high-key.

It is thus obvious that the portraitist can afford a "safe" standardized technique just as little as he can afford a narrow human approach. For him, technique must never become a strait-jacket of stylish mannerisms; it must vary with the individual sitter. The portraitist's technique must remain so flexible that its versatility matches the mutuality of human expression.

It is so easy to produce pleasant conventionalities which please the masses. It is just as easy to display playful stunts which pose as originality, but prove nothing but sensationlism and lack of true insight.

Both these "achievements" mean little, for above the narrow task of pleasing friends or clientele stands the higher purpose of the portraitist—to carry his individual vision of mankind to those who want to see.

COMING ATTRACTION. In photography, skill and imagination are necessary but often they are not enough. Ingenuity sometimes must be added to make a successful portrait.

Florence Jordy, APSA, now of Melbourne Beach, Fla., is not only an outstanding photographer of children, she also possesses this prized inventive talent.

The next Portrait Pointers series will reveal how Mrs. Jordy solved one of her problems. 'Nuff said, we are just telling enough to whet your appetite.

## Every Member Get A Member But Get The Right Member

and new clubs any friends and new clubs ... any friends among them? Give them a hand getting started right in PSA. Make ture they know all the service-now available land make sure you know them all) to they won't miss any of the benefits of being of PSAer. You might also take a face eround and see a friend you could Spansors names are

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Sc., Bakersheld, Colif. 8'55 P Joe S. Hanlay

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Soseph C. Chamberlin
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Francis Wu

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FISHER, Henry, 11 Most Rd., Ford burg, Johanne shurg, So. Afraca 8

Pt. YNN, James P., Jr., 5111 Sundraw Dr., Part Arthur, Tex. 775 P.

GHELARDI, Raymond P., 80 Buch-ingham Rd., Brooklyn 25, N.Y. 8"15" (P.

George O. Boer GREEN, Farl F., Box 198, Rr. 5, Tucson J., Anz. 8'31, C.

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HAGE, Mrss Norma G., 266-89 9, Mich, San Mercu, Calel. B755 CN Mrs. Cloice E. Webster HAINES, Irreng, 520 9, 7ch Sc., Rm.

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Fifth Ave., San Diego I. Calif.
8:55 C

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M.C.

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Carl Mansheld

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NORTH SHORP CC, c/a M. T. Issued, Pres., 467 Center St., Sacker, III., 879

SINGAPORE CL. P.D. Des 1715 Lake Wan Tho Lake Wen The Lake don't Tree things 1 P -breath Atres a 8"45 Dr. A. D. Bentusen

GIFT MEMBERSHIP

### Chairman, PSA Membership Committee, 2005 Walnut St., Philadelphia 3. Penna.

I want to aponsor the following for PSA Membership and also make it my Christmas Gift. I have listed the names below for on an attached separate sheet) and have indicated Mr. Mrs. or Miss in each case. I have also indicated the basic Division affiliation (s). am remitting \$10.00 for each Individual Membership for North Americans, \$15.00 for each joint husband and wife membership. \$5.00 for each Overseas Membership. Where I am also presenting additional Division affiliations I have added \$1.00 for the additional Divisions over one (two in the case of a joint husband and wife membership).

Please send me α Gift Card for each of the Gift Memberships, or

Please send the Gift Card for me, timed to arrive before Christmas.

Please acknowledge my sponsorship in the usual way.

Amount remitted \$

quality, less on fundamentals which most members are familiar with. The staff will include such well known PSAers as Edward L. Bafford, FPSA, A. Audrey Bodine, FPSA, Robert V. George, APSA, Vernon Kisling, and Phil Taylor.

New plans also call for the opening on Sunday of the club-rooms to the interested public. The first step was taken on September 25 when a show by Eugenia Buxton, FPSA, was exhibited.

### Stereo Division

From the pages of the Sterco-Gram we read of an interesting new activity. Jim Stower, director of PSA stereo slide circuits has appointed Hal Morehouse, Jr., 2303 Tenth St., N., Arlington, Virginia, to organize a PSA stereo Viewmaster Reel circuit for the Viewmaster fans. There is no cost involved other than being a PSAer and a member of SD.

### Belcherton CCC

Belchertown CCC got off to a flying start for the new season with a PSA Recorded Lecture, "Table Top Tricks" by Laverne Boyair, APSA. On November 10, Douglas H. Wanser, APSA, will present his lecture "Color Slides that Click." December 8 is the date for the annual "Slide of the Year" contest.

### Metropolitan CCCC

Harry Noah, member of the Dyckman CC has been appointed executive secretary to the MCCC. An amateur of long standing and a familiar figure at all photographic events, Harry brings a wealth of photographic knowledge and know-how to Council headquarters.

Headquarters, under Mr. Noah, will be open Monday through Thursday from 10 A.M. to 4 P.M. and from 4:30 P.M. to 9:00 P. M. on Fridays.

PSAers visiting New York are invited to drop in at Council headquarters and receive first hand reports on the photographic possibilities in and around the big city, or you may call GRamercy 5-4310 during the above listed hours. A calendar of all club meetings and events is listed for the convenience of visitors and prospective club members.

### Hypo CC

Another club making use of PSA services is the Hypo Club of New York. P. H. Oelman's recorded lecture. "The Language of Pictures," was presented to members and guests and a special exhibition of some of Mr. Oelman's original prints was presented through the courtesy of their owner Cyrus A. Yarrington, APSA.

### New York CSC

The New York CSC's 7th International will be exhibited at several veterans hospitals as well as the two regular showings in the Needle Trades High School. The clubalso hopes to have a showing in Westchester.

Judges for this most famous color slide exhibition will be Mrs. Sandra Thaw, Mrs. Amy Walker, APSA, and David A. Murray, APSA. With this well known jury of top color slide workers, the New York 7th should be one of the best ever held by NYCSC.

NYCSC also announces with pride that three of their members were the winners of three out of eight medals presented by the Jugoslavia International. I announce with pride that all three are PSAers. Irving Lawres, bronze medal, CD's own Paul J. Wolf, APSA, silver medal and Sam Wolfson, bronze medal.

### Great Neck CCC

Here is the kind of news I love to report on. The annual members contest of the Great Neck CCC was won by PSAer, Fred Shaw, and Fred received the Gold Medal. Two other medals and five HMs were ALL won by PSAers, in the following order: Herh Harrison, Bob Goldman, APSA, with the next three places followed closely by Bob's lovely wife, Edna, Charles Woska, and again, Fred Shaw.

Judges for the contest were Paul J. Wolf, APSA, Warren Savary, APSA, and Jack Goldsack, APSA.

Great Neck CCC will hold their meetings at the Steamboat Inn, 89 Steamboat Rd., Great Neck, N. Y., on the first, third and fourth Mondays of each month.

#### Another Medal Winner

Frank B. Christopher, PSA, Falls Church, Va., is the very proud owner of a silver medal that he was awarded by the Turin International. The first award ever won by Mr. Christopher since he started in 1953, but we hope it is not his last.

A. Vernon Davis, Hagerstown, Md., has succeeded Levin Hamon as secretary of the All Maryland Portfolio of the PD.

Three PSA clubs have recently affiliated with the MCCC, Essex Fells Pictorialists, N. J., Richmond CC, Staton Island, and the Photographic Society of New York.

### Cine News

I know that the Amateur Movie Society of Bergen County is one of the most active movie clubs in the country and I can always depend on my good friend Bill Messner, FACL, to keep me posted of the doings of his club, but I am quite sure there are many more movie clubs that are just as active or at least active. But you would never know it from the lack of news that reaches me from these clubs, except for the Movie Group of the Boston CC that I reported on in the beginning of this column Bill is the only one sending in news of his club. So how about all you editors of club bulletins putting me on your mailing list?

The Amateur Movie Society of Bergen County meetings have been humming with activity. The demonstration of the new 3 V.Tri-Vision at a recent meeting was received enthusiastically, with members actually participating. It really looks like the members will be showing up at future meetings with an entirely new approach to movie making for them, as 3 V enables anyone with any type camera to make montages, split frames and many other effects possible with the use of this gadget.

Also at this meeting, a surprise showing of member Sid Sager's film, "The President Steps Down."

AMSB also makes good use of the MPD's film library with a recent showing of "Magic Stairway." Gene Hooker's "Vanishing Scene" took top honors in the photography show. He received a \$5.00 prize. The Fair had four classes. First place honors were distributed as follows: Pictorial, Gene Hooker; Genre, Bill McClanahan; Children, F. I. Harper; Portraits, F. I. Harper.

Baytown, Texas CC, instead of giving cash prizes to their color slide contest winners, as in the past, will in the future give an 8x10 color print from the winning slide.

Activities of certain members of the San Antonio CC, discovered by the editor of the SACC Bulletin, include a still and movie picture story of the growth of her garden by Thelma Martin. E.S.C. Coppock makes beautiful slide stories of his vacations. Alex Hoag is gathering a store of experience in several fields of Photography.

According to the Convair CC Bulletin, Fort Worth, Texas, all you have to do to make good pictures is 1. Improve quality, Judges don't look twice at pix with poor quality, 2. Plan your composition, make all your negative count, especially give it IM-PACT and while you're at it be ORIGINAL and while you're still at it BE PERFECT. It's as simple as that!

Chicago Area Camera Clubs Association News announces that "This year will see the CACCA celebrate its 20th Anniversary of service and organization for camera clubs in the area. Important events will take place throughout the year." The CZ Editor will be on the lookout for them.

CACCA has a long list of activities, Most important of these are: 1. Interclub print competition, 2. Interclub slide competition, 3. Small print competition, 4. The Annual prints, slides and small prints, 5. Chicagoland in Pictures, 6. Judges, critics and speakers, 7. Interclub print exchange, 8. Association News, 9. International print exchange, 10. Annual banquet, 11. Chicago International, How many photographers have as wide a choice of activities as this? The imposing list almost rivals PSA itself.

News from Mrs. Mayme Bush, Editor of Oklahoma CC's "Hypo Check" announces a new meeting place for the club in the State Historical Building, where there are plenty of comfortable seats, "scads" of parking space, storage room for equipment and plenty of time for the meetings. Showings of prints and slides will be on an elevated stage where everybody can see without the bobbing and swinging of heads back and forth. This luxury reminds the editor that Memphis now has a fine air-conditioned auditorium and plenty of space for the display of prints. The Memphis Pictorialists' 18th annual show was magnificently displayed with the very able assistance of Frank Govan, newly appointed Educational Director of Brooks Art Gallery. This year's exhibition was much more appreciated because of the arrangement of prints in related groups and the great ease with which one could view the exhibit. The color show was also run off in greater comfort and better style than ever.

Port Arthur, Texas CC has recently prepared a slide-tape set for exchange with other clubs. The title is "Mexico". The committee making the selection of slides included J. R. Kuebler, Tom Power, Don and Madge Henley and Mrs. Kuebler. The script was written by Madge Henley and the narration is by Miss Leonora De Grasse. The set has been listed in several PSA publications and other directories. It should have a popular demand among CC's throughout the country.

### Canadiana

from p. 16

There was surprisingly small representation by Canadians in the Vancouver color slide catalogue. Not a single Ontario or P.Q. name. The west had acceptances by E. V. Ahlett, Vancouver; E. P. Holmes, Calgary; Nelson Merrifield and R. W. Soper of the Port Arthur CC were in; O. C. Crossley and W. E. Schwarts of Halifax, N. S. were the eastern color bearers.

For the first time in its 68 years of history the Toronto C.C. next year will feature a nature color slide exhibition in conjunction with its regular international show. The nature section will be under the direction of APSAer Lou A. Trapp.

### Valedictory

This column, written on the threshold of the PSA 1955 Boston National Convention, is the last in which your Editor of Canadiana is also Canadian Zone Director of the Society. By the time this appears in print Montreal CC's Wally Wood will have taken over the key zone post.

It seems a long haul since the days, way back, when we attended the Baltimore national get-together and convinced Pres. John Mulder and his Board, that Canadian members should be classified as a Zone group enjoying privileges on an equality basis with the U. S.

The intervening five years have not been entirely uneventful. For Canadian PSAers they have not been without their frustrations and disappointments. Nor have they been void of accomplishments.

Unquestionably over the period in which Canada has enjoyed parity status with U. S. members, the stature of PSA has grown in this country. Not all of the admitted soft spots which still exist in our organization can be blamed on our own executive and members, or those who administer PSA affairs in the U. S.

Our mutual and major fight has been to break down the customs regulations which impose arduous routine when program and exhibition material is brought into Canada. Much as PSA executives in the States have shown their willingness, ave eagerness to share U. S. services with Canadians on an equal basis, many of our Club officials have shown their unwillingness to be bothered with the tangle of customs' redtape often involved. Consequently many PSA services, available from across the border have been ignored in Canada.

While Canadian-produced programs, during the past two years have helped fill some of the gaps, they have been spread very thin, because of their small number, and the limitation which the huge geography of our country imposes. However the Canadian program service has been of valuable assistance to smaller CC's across the realm. It is to be expanded in the near future, to include, among other things the organization of cross-country color slide circuits.

I would like to thank most sincerely the Associate Directors, Prov. Representatives, other officials and members of the Society in Canada and the U. S. for their very valued cooperation during my term in the Zone Directorship, which has become more and more an Atlantic-Pacific joint community operation rather than one of individual proportions.

I am happy to continue the Editorship of "Canadiana" providing this has the approval of the Officers and members of the Zone. (It has.)

Most pertinent requirement to maintain a newsworthy and helpful column, is that your Editor should constantly be kept posted on what is happening around the PSA Clubs. Names always make news, so please let me know particularly about members activities, their objectives, their accomplishments and opinions. May I ask Secretaries of all PSA clubs in Canada, to make sure my name is placed on the mailing list to receive all club bulletins. Local newspaper clippings concerning CC activities often provide valuable column material.

### Diffuser

from p. 3

mail or perhaps by truck, railway express in bulk, or automobile. The last salon on the circuit would have most of the longdistance returns and perhaps merit a \$2 fee. Meanwhile the entrants enter 5 salons on one postage fee.

The sale of catalogue advertising space may be of help. It may be that a charge in the Postal Regulations could be effected along the lines of what I understand is a special low rate for materials to Libraries, Museums, Schools, etc. One of our PSA'ers who is familiar with Postal Law may do some research and see what the possibilities are. After all, our endeavors are cultural and educational, not commercial. Here is a problem vital to the future of our salons and monochromatic endeavors. It should be productive of considerable pro and con discussions.

Al Schwartz, APSA

### VSP Magic

Irving Desfor, camera columnist for AP and the syndicate's photo art director, is also an acomplished magician. In addition to a regular line of presti—, presdi—presti-tater-diggin' (you spell it) "Doc" has a special photo-magic act, some of which is over the heads of his public but photographers go right down the line for it.

All this by way of saying that Doc will be a featured performer at the benefit performance for Volunteer Service Photographers hospital program to be held at the Barbizon Plaza in New York City on November 18. This annual affair is usually well attended by leaders in the industry as well as those who apply photography. All proceeds go to help finance VSP's rehabilitation through photography programs. Reservations may be made by writing VSP at 292 Madison Ave., New York 17, or phoning them.



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### **PSA TRADING POST**

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy much be brief and complete, It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue, [Nov. 25th will appear in January.] Ads will be run once or twice if requested. PSA assumes no responsibility hereaves of this free listing service.

WANTED PSAcra who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. Me-Ferran, FPSA, P.O. Bex 185, Lake St. Sta., Minnespolis 8, Minn.

GRAFLEX—Owners of posteard Graftes cameras with aurplus accessories are asked to register them for the henefit of other owners who need parts no longer made. Particularly needed; film holders for 3½x5½ and 5x7 cameras in good condition. Graftes will not buy them but will refer inquiries to you. Send your list to T. T. Holden, Graftes line., Ruchester 8. N. Y.

WANTED-240mm 1:4.5 Tele-Xenar for Fachta, Walrer Lowitz, 1249 W. Rosedale, Chicago 40, III. 2110

WANTED-Ektar wide angle 15mm lens for Cine-Kodak Special II. P. S. Bezek, 8500 Trumbull, Skokie, Illinois. 2110

FOR SALE—Victor Model 6, turnet model with Dallmeyer 12.8 lens. Guaranteed A-1 condition. Best offer. Will take single perf film. P. S. Bezek, 8500 Trumbull, Skokie, Illinois. 2110

FOR SALE-Super-D 35/14454 Graffee, like new, 8195.00. New Volgilander Prominent 35mm with fil.5 lens, telephoto lens, accessories, etc. With for delaits, Also photo course (Amer. Sch. ef Photo, 555.00, Mrs. M. H. Suffner, 307 N. Parkerson St., Rayne, La. (No trades) 2110

SALE—Best offer takes Preme Supreme, 5u7, triple extension bellows, excellent condition; Jenz Zeise Protar lens with 3 focal lengths. Shutter needs repairs but focal plane shutter to 1/1000th is okay; 6 double plate holders, tripod, duplicator, hood, amber filter, extra eye level finder subject to inspection. O. P. Geer, 3 Obry Drive, Scarodale, N. Y. 2110

SALE—Dallmeyer lenses: 36" f.s.3 telephoto, \$85.00 (list \$9800), 14" f.s.5, \$35, \$8" f.2.9, \$35, all perfect. Will cover up to 5.7, RCA Camera Club, Att. W. Baer, Radio Corporation of America, Lancaster, Penna.

% ANTED—Sennar f:2-85 mm lens in prewar (22 Or.) brass mount, preferably routed, for Contax II ramera, Please advise, Clarence Abrama, 409 Catherine Street, Cincinnati 29, Ohio.

SALE 2<sup>1</sup>k x 3<sup>1</sup>k Busch Pressman, Xenar 4.5 synch, Kalast RF, good condition, 6 film holders in, Graghia 22 Roll Holder in, clamps on back, \$100. Foster Overcash, 194 W. Oak St., Canton, III.

SALE—20" bromuil transfer press. \$50.00 FOB Norlolk, or will trade for Mome Practica or similar. In interested write for photo and details. Lee M. Klinefelter, 1990 La Salle Ave., Norfolk 9, Va. 211

FOR SALE-525 2n2 Glass Slide covers with Ground edges. Harry Meyer, 563 56th Street, Brooklyn 20, N. Y.

SALE—"Defur 'Fadematic' three lens turret, 8 mm magazine movie camera with Wollenask f. 1.9 focusing lens and f. 1.5 50 mm telephoto lens also in focusing mount; price will include deluse Defur carrying case of genums saddle brather, Priced for quick sale; excellent condition." John P. Farker, 773 Pershing Bit-d., E. St. Louis, Ill. 2011

#### NEW **PRODUCTS**

### Film News

Biggest news this month is the next step in the Kodachrome story and the answer to the question everyone has been asking, "How

On Sept. 30, Eastman Kodak Company announced the discontinuance of Kodachrome roll film at a price which would include processing charges. The new package is clearly marked "Film Price Does Not Include Processing." The familiar yellow bag has been replaced by a green one not suitable for mailing, but your dealer will have a supply of mailing bags in which you can send film to him to have it processed.

First prices, then details, K135, 20-exp. will sell at \$1.85; K135, 36-exp. will be \$2.60; K828, 8-exp. will be \$1.00,

Processing charges: 20-exp. roll, \$1.50 unmounted or in 2x2 mounts; in stereo mounts, \$2.25. 36-exp. roll, \$1.50 unmounted or in 2x2s; in stereo mounts (28 slides) \$3.50. K828, \$1.00 unmounted or in 2x2 mounts.

At the same time, Type A Kodachrome in these sizes is being dropped and replaced by Type F, suitable for flash work. The prices apply to both daylight and Type F, It should be remembered that the prices apply only to new film after October 1, they do not apply to film shipped to dealers before that date at a price which includes processing. Older film will continue to be processed without additional charge. The film packed especially for stereo is also discontinued.

Under the new set-up, you return the film to your dealer for processing just as you have done with Kodacolor, Your dealer may return it to Kodak for processing, or he may have made arrangements with an independent laboratory nearer your city thau the regular Kodak plant. The finished film will be returned to your dealer where you will pick it up.

Kodak has also announced the release of chemicals, materials and supplies for the processing of Kodachrome and Kodacolor and the making of prints from either type original, not for retail sale to amateur users, but rather to laboratories which have applied for licenses under the terms of the consent decree of 1954.

The new Type F Kodachrome is color balanced for clear flash bulbs without the use of a filter. It may be used under daylight with filter 85C and the exposure will be the same as for daylight type film. If used with photoflood illumination, Type F should be used with the Wratten 82A light balancing filter and an exposure index of 10, With 3200° K. tungsten lamps the filter is the 82C and the exposure index is 8,

Sample flash guide numbers for Type F are, with #5 or #25 bulbs, 95 at 1/25th, 75 at 1/100th, 60 at 1/200th. These numhers will naturally vary with differences in reflectors and other equipment.

In the black and white field, Kodak has announced the discontinuance of Super-XX, replaced by Tri-X, and the improvement of Plus-X which has been increased in speed to 80 daylight, 64 tungsten. Within the next few weeks we will again find Panatomic-X on the shelves, finer in grain than before and with a speed of 25 daylight.

Described by Ansel Adams in our June issue, Polaroid Professional Pan Land Film is formally announced. It has a speed of 200 and such high resolving power that large engravings may be made directly from the 31/4x41/4 prints as demonstrated in the Adams article. Using an acetate base tostead of paper for the negative, the film has other qualities of value to the professional. It is panchromatic. Contrast may be controlled by alteration of the developing time, normal is 45 seconds, it may be reduced to 30 seconds for less contrast to as much as 90 for more. It is priced at \$2.95 for an B-exposure roll.

Not exactly a new product, but a glimpse of something on the way, is the talk of William Balch of Ansco at the PAofA meeting in Chicago, in which he suggested the use of high speed Anscochrome in combination with electronic flash for portraiture and illustrative work. Could be have been hinting at even higher speeds for color? Happy

Speaking of that, Minox Davlight Color Film with an index of 32 has been announced, 36 exposures for \$1.95, at Minox dealers or from Kling Photo Corp., 235 Fourth Ave., New York City, It can be processed with Anscochrome chemicals.

And while we are on films . . . the high speed of some of the new films seems to call for neutral density filters when working in bright sunlight to Tiffen Mktg. Co. has announced X8 and X10 N.D. filters in all series sizes. Write them at 71 Jane St., Roslyn Hts., L. I. for a free catalog.

### Cameras

Leading off this section is a price reduction notice on TDC stereo cameras. The DC Colorist is reduced from \$84.50 to \$69.50 and the Stereo Vivid from \$149.50 to \$129.50. The outfits consisting of camera, viewer, flash and case have been reduced by \$15 and \$20 respectively.



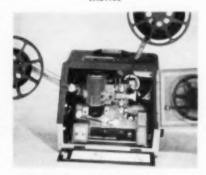
A new Polaroid Land camera, "The 700" which features a precision rangefinder and a bounce-light flash bracket will soon be on the market priced at \$125,00 It takes the regular 314x414 film, has a sports type finder, precision but not coupled rangefinder and the familiar exposure setting device called chronometric.

Graflex announces a new two-wire conversion for \$15 which permits the solenoid shutter release to be tripped by the battertes in the Pacemaker's Rangelite when electronic flash is used with the shutter contacts. This system can make shooting much

A new model of the Minicord designated Minicord III, made by Goerz of Vienna, is being offered with f:2 lens and shutter with speeds to 1/400th. It uses 16mm film and features ground-glass focusing.

Interstate Photo Supply is offering two new reflex cameras, the Soligor II with f:3.5 lens at \$47.95 and the Soligor Semi-Auto Reflex at \$59.95.

### Movies



A new Filmosound projector, Model 385, has been announced by Bell & Howell. It has a 15-watt amplifier, 1000-watt lamp, 8inch speaker and all-gear drive. It projects both silent and sound film, forward or reverse and may be stopped for still picture projection. The maker claims a power reserve ample to compensate for variations in prints and says that the 385 is the only standard projector to meet JAN specifications. In the single case model the price is \$464.95. A 12-inch speaker is available in a second case.



B&II has also introduced a new case for its camera outfits. It is made of sturdy plywood with a mar-proof, scuff-resistant, twotone cover. It is furnished without extra charge to purchasers of the Wilshire outfit at \$89.85 or the Monterey at \$99.85.

A new Filmo, the 70-DR has been an-

nonneed by B&H. It features a coupled view-

### NEW PRODUCTS



finder and lens turret. As the turret is rotated each corresponding viewfinder objective is automatically positioned. The camera has seven speeds, three lens turret, forward and reverse hand crank and lenses from 10mm to 6 inches. With the 1" f:2.5 Comat lens it is priced at \$361.50. It is also available with the 1" f:1.9 lens at \$385.50; 1" f:1.4 Ivotal at \$474.50 and 1" f:0.95 Angenieux at \$508.05.



More on this one later when we have given it a thorough shakedown, but for now we'll say that the Brownie Movie Camera Turret Model f:1.9, with three lenses at \$79.50 is a clever bit of camera design. With Brownie simplicity, the designers have hooked wide-angle and telephoto converters on the camera to give versatility at low cost. The finder has three colored-edge viewing fields which match the color of the rim of each of the lenses. Focus is fixed and the lens barrel carries a table of near points for each stop. The rear window is adjustable for parallax correction.



Also announced by Kodak is a new 8mm

magazine loading camera, the Medallion, compact, light, fitted with f:1.9 Ektanon in D mount which is interchangeable with other lenses. It sells for \$144.50, has speed from 16 to 48 fps.

A new speed lens for 16mm cameras is announced by Interstate Photo Supply. The Elitar-Soligor f:1 focuses from 2 feet to infinity, has click stops down to f:22 and lists at \$199.50.

Victor Animatograph is introducing a conversion kit to change the shutters of Victor projectors to two interruptions per frame from the conventional three. At sound speed this still keeps the flicker rate at 48 per second, yet the light increase amounts to 38%.



The Cine-Kodak Showtime projector for 8mm film, with a newly designed shutter, provides more than 60% more light than conventional shutters and permits use of screens up to 5 feet wide with 8mm. The projector is priced at \$115.

### Lenses



The wide-angle lens attachment for the Stereo Realist shown at Atlantic City last spring has now been released to the market. It provides about 40% additional coverage and permits taking stereo shots in smaller quarters than heretofore was possible. The new lens is locked firmly in place over the regular lenses and an optical viewfinder is provided which is used in place of the regular finder. Price is \$119.50.

An interesting application of binoculars (also shown at Atlantic City) is suggested



by Bushnell Optical Corp. Their Bino-Foto Unit provides a pair of binoculars and a mounting bracket for the camera. One of the binocular lenses is used as a telephoto lens for the camera and the other is used for sighting. Telephoto effect is 7X. It can be used with movie, 35mm or reflex cameras, Price is \$99.45 plus 10% tax.

### Slides and Stereo



A heavy duty version of the TDC Stereo Vivid projector has been announced by the TDC Division of B&H. The TDC Stereo Vivid Deluxe has 750-watt lamps, improved blower cooling, comes equipped with three changers, a manual stereo changer, a manual 2x2 changer and a TDC Stereo Selectron with one Selectray. Price is \$179.50 with 5" lenses, \$189.50 with 4" lenses. The 200-watt Stereo Vivid has been reduced from \$169.50 to \$149.50.



TDC also announces a new Headliner slide projector retailing at \$39.95. It is (Continued on page 54)



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# Cinema Clinic

Conducted by George W. Cushman

'Professional' Technique

In the recent survey of movie club programs which this column conducted and which we reported last month, we received many interesting letters. The opinions expressed varied greatly, and two in particular took exactly opposite

We'd like to comment on those two

One came from a club officer who said, in effect: "Why is it that all lecturers, speakers, and demonstrators that come to our club continually harp on the professional way of making movies intimating that we should copy the professional. We are content to shoot and show-simply, easily, and without fuss and bother. We are content to remain amateurs."

The other remarked-and this I think is a classic: "Why is it so many people think that amateur-made pictures must

be amateurish?"

The author of the latter went on to explain that just because people own equipment intended for amateurs, they think the equipment is capable of producing only amateur results, whereas, he claims, the equipment available today is capable of professional results. He wonders why people who own good 8 and 16mm, equipment are not in-'erested in putting this equipment to its fullest use?

He is, of course, referring to the ventleman who I quoted first, the school of thought which feels-apparently-that an image on the screen is all that is required

There is indeed much room for intensive discussion between the two extreme views expressed. The first resents any reference to professional technique and professional methods. The second feels we have the equipment capable of producing the best possible qualitywhy not take full advantage of it?

I didn't answer many of the letters received in the survey-there were too many of them-but I did write a letter to the man who gave the first comment. I asked him where he drew the line between amateur and professional. I asked him for his definition of the two words. I asked him why he was so against improving his movies if he could do so with the present equipment he had at hand.

It is now six weeks since I wrote him and so far I have received no answer.

In the interim I have tried to imagine what his answer might say, but I have drawn a blank. It is beyond me why a serious picture maker is not interested in improving his films.

I wondered where he would draw the line between amateur and professional, Frankly, I have no idea where the line exists. What does he mean by "professional" technique?

Some weeks ago I heard an amateur say that he didn't own a tripod and didn't intend to buy one because that was getting into the professional class!

Is a professional a person who makes movies with a tripod?

What about an exposure meter? Both amateurs and professionals use them. What about lighting, unusual camera angles, long distance lenses?

Then after the film is processed, what about editing, the creation of continuity? Are all of these the exclusive tools of the professional movie maker? If our friend says these are indeed across the line, then many amateurs today are indeed professionals and probably don't realize it.

PSA has stated that in their terminology, a professional is one who earns more than half his income from photography. Are we to follow that rule in our discussion?

Does the equipment itself determine the difference? Does the ownership of a camera costing, let us say, over \$500, place the owner in the professional class?

If a person makes a movie and sells it, is he a professional? If an amateur gets a job working for a film producing company, is he a professional the day he starts to work? If he quits at the end of the day is he once more an amateur? If he quits at the end of ten years is he once more an amateur the day he quits?

Why is the matter even important to discuss here? I think if for no other reason, it is important for us all to realize that we film makers today, no matter what our status or classification, have the best of equipment available, and that if our films are not A-1, it is because we are not using our equipment to its fullest advantage.

Why not? Because we don't know how. I think the whole difference between the amateur and the professional is that the professional knows how to use his equipment whereas the amateur is learning how to use it.

Now that television is doing so much filming in 16mm., cameras employing this width film have received much attention of late, and some of the better ones now

cost several thousand dollars. If the average amateur were suddenly given one of these "professional" cameras, you and I both know the quality of his movies wouldn't be any better. He wouldn't be a "professional" just because he had a "professional" type camera.

On the other hand, a professional in a TV studio once broke his camera, but it didn't stop production. He borrowed a 16mm, camera costing less than \$100 and took the two remaining scenes on his schedule that day. Did the use of that camera make him an amateur at that moment?

So, if our theory is correct, that it is the know-how that distinguishes the professional from the amateur, then we are at a loss to understand why the person who voiced our first quotation this month does not want to acquire that know-how. Why is he content to shoot and show?

We find ourselves agreeing with the second fellow who wonders why so many people think that amateur-made movies must be amateurish.

Now if the average amateur would go into any movie studio or go onto any movie lot anywhere, he wouldn't see any secret or costly equipment being used which is not available to him, often at very small cost,

Beginning with the camera, it is no better than the lens, and our lenses today are so fine that many full time photographers engaged in theatrical film production (Disney's True Life Series is a good example) are using the identical lenses we 16mm, filmers are using.

If they are using our cameras and our lenses, what more assurance of the finest quality do we need? The only difference, then, can be between the men behind the cameras and their knowledge of how to use the equipment to its fullest advantage.

There is no difference between exposure meters, a steady tripod serves all cameramen alike, we all use the same film—so where is the difference?

If your picture is amateurish, you have only yourself to blame. Know-how is gained through experience. Know-how is also gained through studying other movies, listening to experienced film makers, and profiting from past errors.

I can't help but feel sorry for the movie maker who has no desire to improve his film—who is content to "shoot and show." Frankly I can't understand such an individual. If his films can be improved, why doesn't he want to improve them? Perhaps he is afraid of being tagged a "professional" which, according to his way of thinking, would be some sort of sin or slander.

Professional technique, whatever that is, is something we can all use more of in our films. If shooting and showing is pr fun, then improving and showing is even more fun.

We have often said and we repeat that if a fellow want to take hit-or-miss snap shots and show them only to himself, we have no suggestions or counsel to offer. But he should be shot if he attempts to bore a friend with his meager efforts at movie making.

We say to him, get a little "professional technique" into your films, fella, by eliminating the bad parts, cutting the long scenes, increasing the tempo, and putting the scenes in a pleasing order.

That is "professional technique," but we prefer to call it by its simpler, more direct, less offensive name, nothing more than good old fashioned movie know-how. And mister first man, if you frown on employing good old fashioned movie know-how on your films, (call it by what you will) then please keep your films to yourself, We don't care to see them!

### MPD Starts Club Film Exchange

PSA Motion Picture Division has announced the start of a new club service under the chairmanship of John T. Booz, 9110 Western Hills Drive, Kansas City, Mo. Known as the Club Film-Program Exchange Service it provides for the compiling of an annual list of film programs available for exchange between clubs signing up for the service.

Since the handling of another person's film requires the assumption of responsibility by someone, the plan makes provision for this, plus methods of checking both the care the films receive and the use made of the service. Films used in the exchange will not be deposited in any film library but will be handled direct between the two clubs involved in the particular transaction.

Film programs to be listed must be suitable for a program of from 30 minutes to 1½ hours and may consist of several films. Each program must be of films of the same size, all 8mm or all 16mm.

Complete details about the plan may be obtained from Mr. Booz by interested clubs. A club desiring to join in the first listing will notify him of the films in its program, length and other data, and in return will receive the complete listing of all films

### NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self addressed envelope should be sent in an answer by mail is desired.

entered in the exchange. To use any of the programs, the club then writes the club "owning" the film and makes direct arrangements. At the time the booking is completed CFES is notified on a postcard provided so that the service may be evaluated and altered to provide the best possible service to the members.



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furnished with a 200-watt lamp but a 300watt lamp may be used. Furnished with a manual changer it will also take the Selectron. A case retails at \$7.00.

A new remote control unit that slips on the Airequipt Automatic slide changer has been announced at \$29.95. It is provided with a 15-foot control cord.

### Accessories



The new Bewi Automat-A exposure meter being imported by Willoughbys, New York, features a built-in automatic calculator which is very clever. The face of the meter is pre-set for the film speed group in use, a button is held down as the meter is pointed at the subject and when the button is released the correct sperture and shutter settings may be read from the scale. For LVS shutters there is a separate scale. The method of achieving this is simplicity itself. No cell-powered meter is strong enough to work such a calculator, so the finger pressure on the button does the work and the meter exerts the control. It looks quite rugged and trouble-free. It is supplied with an incident-light attachment and neck cord at \$29.50. Incidentally, where there is insufficient light, the meter says so!

A folding copy stand for Minox cameras with a range from 8 to 18 inches is available at \$29.50 from Minox dealers.

General Electric is packing flash bulba now in cartons which break easily into four or eight bulbs. You can buy a whole dozen or a unit of four.

Limelite Corp. has readied an AC adapter for it's electric flash unit. It slips into the battery compartment and is furnished with a 15-foot cord at \$29.95.

When Sawyer's Viewmaster used the Pinky Lee TV show last year they were swamped with requests for Viewmaster reels of Pinky. So they made them and if your toddler adores Pinky, you're sunk. We're hardly admirers of the bouncy bubbler but the reel is well made.

Harvey Photochemicals is now Sussex Chemical Corp., Newton, N. J. They still make 777 and other photo chemicals.

Federal Mfg. & Eng. Co., Garden City, L. I. announces a 10% increase on all Federal enlargers except the Model 240.

If you are ready to graduate from 8x10 to 11x14, Yankee has a set of trays in red, white and blue at \$9.95.

Ansco has a new surface for it's highspeed, warm-toned portrait enlarging paper, Ardura. It will now be available in "Brilliant" as well as Kashmir and Silk.

Cylindrical graduates made of nonbreakable, chemically inert polyethylene are being offered direct by American Agile Corp., P. O. Box 168, Bedford, Ohio. They range in size from 25ml at \$3.30 to 1000ml at \$8.50.

### New York Jamboree

Although George Munz gave this one wide publicity in his Eastern Zone News, and it may be over by now, we're running a reminder for those in the East who get their Journals first that the Jamboree was scheduled for October 29 and 30 at the Empire Hotel, Broadway and 63rd St. Top ranking speakers on the program.

### Salon Instructions Sets

Two new portrait print sets have been added to the Salon Instruction Sets through the efforts of Maurice H. Louis, APSA. The first set is being circulated by the California Distributor, Larry Foster, and the second set will suon be ready. The first set represents the work of 22 portrait artists from Bernard Acosta to Francia Wu. A commentary accompanies the set. Write Ira S. Dole for details. (See last page.)

### McMaster honored

Donald McMaster, FPSA, and a vicepresident of the Eastman Kodak Co., was awarded the degree of Honorary Master of Photography by the Photographers' Association of America at the convention celebrating the 75th year of its founding. Mr. Mc-Master has been with Kodak for 38 years. He is a Charter Member of PSA.

### Free shooting

When the Russian "farm" delegation reached New York, Joe Costa as chairman of the Board of the National Press Photographers presented each member with a Kodak Pony 35 and a supply of Kodak film so they could freely record their travels in the free world. Reports from the farm and night club belts report they used them freely. We think it was a clever demonstration of freedom, but we wonder how long it will be before the Ponsky camera will be invented.

### Obituary

The Society has lost an ardent worker in the person of W. Al Suter of Chicago, who died of heart failure on September 11, 1955. He had been a member of PSA since 1949, and was a member of both Color and Nature Divisions, also the Nature Camera Club of Chicago and the Chicago Color CC.

### Massachusetts contest

Were you at the Boston Convention? Did you also pick up a copy of the contest rules in the \$5,700 Carling contest for Massachusetts pictures? Closing date is November 15 and you can get the rules by writing Mass. Dept. of Commerce, 334 Boylston St., Boston. Top prize is \$1,000. Carling Breweries put up the prize money, Ad Club of Boston runs it.

### International Exhibits zoned

The PSA International Exhibits have been divided into three zones for easier and less expensive distribution to clubs using this service. The only charge is for postage between booking places. According to Miss Mary K. Wing, Director, several news shows have been added this year. The Zone Distributors are: Eastern, Mrs. Elizabeth Plumer, 97 Chestnut St., Portsmouth, N. H.; Central, Rudolph E. Schummer, 1358 N. Snelling Ave., St. Paul 34, Minn.; Western, Kenneth Browne, 4196 Jackdaw St., San Diego 3, Calif. Write the one in your zone for information.

### High School Contest

There will be 250 prizes totaling \$5000 in cash for winners of the National High School Photographic Awards sponsored by the Eastman Kodak Company. Open only to high school students, closing date is April 1, 1956 and awards are made in four classes. Pictures must have been made by the entrant since April 1, 1955. The simple rules and details about the contest may be obtained from the National High School Photographic Awards, 343 State St., Rochester 4, N. Y.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1966 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

PSA Journal published monthly at Orange, Conn. for October, 1955.

1. The names and addresses of the publisher, editor, menaging editor, and business managers are: Publisher, Photographic Society of America, Inc., 2005 Walant St., Phila. 3. Pa.; Editor, Don Bonnett, 28 Leonard St., Stamford, Coan.

2. The owner is: (If owned by a corporation, its name and address must be atsted and also immediately thereunder the names and addresses of stockholders owning or holding I percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual wember, must be given.) Photographic Society of America, Inc., 2005 Walnut St., Phila. 3,

5. The known bondholders, mortgagess, and other security holders owning or holding I percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

1. 4. Faragraphs 2 and 3 include, in cases where the

1 4. Furegraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company on trustee or in any other fiduciary relations, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the vircumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Don Bennett, Editor Sworn to and subscribed before me this 20th day September, 1955.

Scal) Jacob Levine, Netary Public (My commission expires April, 1969)

### **EXHIBITIONS** and COMPETITIONS

Monochrome

Note: M-monochrome prints, C-color prints, T-color transparencies. SS-stereo slides, L-monochrome elides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless other wise specified.

### PSA Approved

These solons approved for monochrome portion enly by Pictorial Division. See other listings on this page for approval of other sections. (Per listing and approval send data to Ralph L. Mahon, 260 Forest Ave., Elmhurst, III.)

MINNEAPOLIS (M,T) Closes Nov. 8. M fee \$2.00. Exhibited Dec. 4-31 at Institute of Arts. Data Gerald T. Beall, P.O. Box 742, Minneapolis 1, Minn.

Gerald T. Beall, F.U. Box 742, Minneapolls I, Minne DES MOINES (M.C.) Closes Nov. 19, Fee 82.00, Ex-hibited Dec. 12 to Jan. 2 at Art Center, Data: Dr. Button Kaouf, Dea Moines, Iowa. Camera Club, Des Moines, Iowa. CAPE TOWN (M) Closes Nov. 23. Exhibited Jan. 4-11, Data: Cape of Good Hope Salon of Photog-raphy, P.O. Box 2431, Cape Town, South Africa. CUBA (M.T.) Closes Dec. 2. Exhibited Dec. 1 to Jan. 20. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Hawana, Cuba. SPRINGFIELD (M.T.) M Closes Dec. 1. T Dec. 8.

SPRINGFIELD (M.T) M Closes Dec. 1, T Dec. 0. M fee \$2.00. Exhibited Jan. 4-22 at Museum. Data: Marian D. McCarthy, The Geo. W. V. Smith Art Museum, Springfield 5, Mass,

OSHKOSH (M,T) M closes Dec. 7; T Dec. 14. Data: Paine Art Center, 73 W. Algoma St., Oshkosh, Wis. PALANPUR (M) Closes Dec. 30. Entry form not necessary. Exhibited in Feb. Data: Rev. J. L. Evans, Mission House, Pelanpur, Bombay State, India.

IIII (M,T) Closes Dec. 31. Exhibited Jan. 28 to Feb. 12. Data: Cine Futo Clube Ijui, Caixa Postal 58, Ijui, RS., Brazil.

SINGAPORE (M.S) Closes Jan. 6. Exhibited Feb. 4-12. Data: Singapore Art Society, c/o Museum, Stamford Rd., Singapore 6, Malaya,

WILMINGTON (M.T) Closes Jan. 16. Exhibited Feb. 5-25 at Society of Fine Arts. Data: Delaware Camera Club, P.O. Box 401, Wilmington, Del.

SAN JOSE (M.T) Closes Jan. 18. M fee \$2.00. Exhibited Feb. 2-28 at Art Gallery. Data: The Light and Shadow Club, 10621 Lawrence Road, Cuperting,

NEWARK (M.T) Closes Jan. 21. Exhibited Feb. 4-21 in Public Library. Data: Wee Osborn, 20 Book Ave., Newark, N. J.

FALPARAISO (M.T) Closes Jan. 28. Exhibited Feb. 20 to Mar. 10. Data: Club Fotografico y Cinematografico de Valparaiso, Condell 1349, Casilla 20 to Mar. 10. Data: Clul matografico de Valparaiso, 1907, Valparaiso, Chile.

SEATTLE (M.T) Closes Jan. 30, M fee \$2.00, Exhibited Feb. 15 to Mar. 25 at Art Museum. Data: Jack Gillespie. 803 E. 73rd St., Scattle S. Wash. (Prints) or Raymond P. Schunad, 4006 E. 46th St., Scattle S. Wash. (Slides).

ROCHESTER (M.C.S.T. Nature T.SS) Closes Feb. 5. Print fee \$2.00. Enhibited Mar. 2-25 at M morial Att Gollery, Data: Miss Jean Gudat, 251 Orchard Park Blvd., Ruchester 9, N. Y.

MONTREAL (M.T) Closes Feb. 9. Exhibited Mar 2-18 at Fine Arts Museum, Data; M. Stein, 4355 Hingston Ave., Montreal, P.Q., Canada,

TORONTO (M) Closes Feb. 10. Enhibited Mar. 13. 24 at Simpson's Galleri a. Data: Walter Maras, No. Toronto Y.M.C.A., 130 Eglinton Ave. East, Toronto 12, Canada.

PITTSBURGH (M.T) M closes Feb. 29; T Mar. 7, M fee \$2.00; T \$1.00 and return postage. Exhibited Mar. 23 to Apr. 22 at Carnegie Art Gallerice, Data: W. R. Kneeland, 3658 Perrysville Ave., Pittsburgh 14 Pa

MELBOURNE (M.T) Closes Mar. 7. Exhibited Apr. 9-18 at Town Hall. Data: Melbourne Camera Club, P.O. Box 930G, Melbourne, Australia.

LAUREL (M) Closes Mar. 20, Fra \$2.00. Exhibited Apr. 1-27 at Library and Museum of Art. Data: Miss Nell Davis, Lauren Rogers Library and Mu-seum of Art. P.O. Box 1138, Laurel, Miss.

### Other Salons

SANTOS (M) Closes Dec. 1. Exhibited beginning Jan. 26. Date: Santos Cine Foto Clube, Caixa Poetal 2054, Santos, Estado de Sao Paulo, Brazil.

## Color

(Color Division Approval)

(For listing and approval send data to Robert Goldman, APSA, 43 Plymouth Rd., Great Neck, L.I., N.Y.)

SHOREWOOD, Dec. 8-10, deadline Nov. 27. Four slides \$1. Forms: Alan N. Williams, P. O. Beg 1906, Milwauhee, Wisconsin.

CURA, Dec. 20-Jan. 7. deadline Dec. 2. Four slides \$1. Forms: Emilio Contreras, Club Fotografico de Cubs. O'Reilly 366, altos, por Compostela, Havana,

SPRINGFIELD, Ian. 4-15, deadline Dec. 0. Four alides 51. Forms: Mrs. Marian D. McCarthy, Smith Art Museum, Springfield 5, Mass.

OSHKOSH, Jan. 1-24, deadline Dec. 14. Four slides \$1. Forms: Paine Art Center, 73 West Algona, Osb-Wisconsin

NEW ARK, Jon. 14-31, deadline Jon. 7. Four elides 81. Forms: Wes Oshorn, 20 Bock Avenue, Newark, New Jersey

SAN JOSE, Feb. 5-26, deadline Jan. 18. Four alides 81. Forms: Ruth Penberthy, 19621 Lawrence Road, Cupertino, California,

WILMINGTON, Feb. 5-26, deadline Jan. 16. Four slides \$1 plus return postage. Forms: W. Leroy Miller, Delaware Camera Club, P.O. Box 401, Wilmington, Delaware,

##ITTIER, Feb. 11-25, deadline Ian. 23. Four dides #1. Forms: Arthur W. Maddon, 14428 S. Flaine Ave., Norwalk, California.

VALPARAISO, Feb. 20-Mar. 10. deadline Jan. 28. Four slides \$1. Forms: Carlos Quevedo Rojas, Con-dell 1349, Casilla 1907 Fono 4887, Valparaiso, Chile,

SEATTLE, Feb. 15-Mar. 11, deadline Ian. 30, Four alides 81. Forms: John D. McLauchlan, Northern Life Tower, Seattle 1, Washington.

ROCHESTER, Mar. 2-18, deadline F.b. S. Four alides \$1. Forms: Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

TORONTO, Mar. 6-8. deadline Feb. 15. Four slides Forms: Cliff. W. Pugh, 48 Rlyth Hill Road, Toronto IZ, Ontario, Canada.

PITTSHURGH, Mar. 25-Apr. 1, deadline Mar. 5. Four slides \$1. Forms: Mrs. Arlene H. 2516 S. Braddock Ave., Pittsburgh 18, Pa. Mrs. Arlene H. Daniels,

MELBOURNE, Australia, April 9-18, deadline March 7. Four slides \$1. Forms: Allen G. Gray, 101 Nicholson Street, East Coburg N13, Victoria, Aus-

NEW YORK, April 6-9, deadline March 9. Four slides \$1. Forms: Russell Mysely, 145-17 38th Ave., Flushing 54, New York.

\*UBURN, Apr. 14-15, d adline Apr. 6, Four slides \$1, Forms: Mrs. Bertha Koch, 167 Pine St., Auburn,

PP.4. May 1-4. deadline April 11. Four elides \$1. Forms: Min. Sapir., 1240 Woodycrest Ave., New York 52, New York.

NEW ZEALAND, June 23 July 27, deadline June 19, Faur slides 81. Farms: R. H. Truscott, P. O. Box 111, Christebarch, N. Z.

## Stereo

For listing send data to Joseph W. Durouz, 631 ielden, Detroit 1, Mich.)

CHICAGO LIGHTHOUSE, Closes Nov. 10. Forms: Henry H. Erskins, 1282 Sherwood Road, Highland Pack, III.

SHOREWOOD, Closes Nov. 27. Forms; A. N. Williams, P. O. Box 1906, Milwaukee, Wisc.

ROCHESTER, Feb. 5, 1956 closing, 4 elides \$1. Forms: Jack Stolp, APSA, 282 Bell-hurst Dr., Rochester 17, M. Y.

## Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, III.)

CHICAGO NATURE, closes Jan. 16, 1986, 4 slides \$1, 4 prints 91 plus postage, Ezh. Feb. 1-26. Dets. Louis Braun, 164 W. Washington, Chicago 2, III. ROCHESTER, (Nature S. ction), closes Feb. 5, 1956, 4 slides \$1, 4 prints \$2, Exb. Mar. 2-25. Data, Jack Stolp, APSA, 282 Bellehutst Dr., Rochester 17, N. Y. TORONTO (Nature Section), closes Feb. 15, 1936, 4 242 slides M., on exhibit Mar. 6-8, Dats, L. A. Trapp. ARPS, ASPA, 37 Wolveston Ave., Toronto

## **PSA** Competitions

NATIONAL CLUB STEREO COMPETITION—Siereo Division clubs only. Fee: \$1 for 3 competitions. Closes Nov. 1, Feb. J. May 1. Six sildes in glace. Data: Cler Thrush, 1407 E. 11th Avo., #15, Denug

NATIONAL CLUB COLOR SLIDE COMPETITION— All clubs, four classes Medals, ribbons, etc. Fees: CD clubs free, ether PSA clubs \$4.00, non-PSA clubs, 64.00, Medie S. Evell, APSA, 1422 W. 48th St., Los

62, Calif

NATURE SLIDE COMPETITION-Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Sept. 15, Nov. 18, Jan. 15, March 18. Data: Warren H. Savary, R F D #2, Flainfield, N. J. NATURE SLIDE COMPETITION FOR CLUBS-35mm and 21h og. Nature subjects only, for member clubs of ND, no fees, at a slides per club, limit two from any maker. Closes Oct. 15, Feb. 15, May 15. Data Irms Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif. Louise Rudd, 1602 S. Catalina, Redondo Beach, Casili.

NATURE PRINT COMPETITION FOR INDIVIDUALS

-6 prints, 5a7 to 16x20, any nature subject except previous winners. Chosing date Oct. 15. Send prints to F. W. Schmidt, University of Tenas-Medical Branch, Galveston, Texas.

STREET, LAIVESTON, TERMS, TARS—For Star Exhibitors or those eligible. Bull prints, bdw, any process ex. hand coloring. No fee far PD members, others \$1. Trophies, etc. Written critique if desired, Closez 20th each month, final close Dec. 20, 1955. Data: Wellington Lee, APSA, 44 Mulherry St., New York 13, N. Y.

STEREO-for individuals, four slides in glace. Fee: 81 for 3 Competitions. Data: Fred T. Wiggins, Jr., 438 Meachem Ave., Park Ridge, Fil.

### Contests

Listing of contexts in this column is free. We re-serve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

ZEISS-Clases Nov. 15, 1955. See rules page 5 Sept. Journal or write Carl Zeise, Inc., 485 Fifth Ave., New York 17, for details.

MUSIC-4575 in prizes for pictures depicting music, Information from Philip Lesly Co., 198 W. Monros St., Chicago 3, III.

### Picture Contest At Convention

An informal contest, with informal prizes, it is based on informal pictures made at the 1955 Boston Convention. Because publication in the Journal is a necessary part of this contest, only black and white pictures, or baw prints from slides may be entered.

We want your pictures of what you saw at the Convention. (The first entry received was Motif #1 with an umbrella.) Frankly, pictures of orators orating will get short shrift unless they have that special something. A little humor is desired, some of the serious side, lots of human interest, lots of pictures that show the fun and fellowship that typify every PSA meeting. If you want to send single-picture entries, up to ten will be accepted. If you have a sequence idea, an essay in miniature, it may be of ten to twenty pictures, and you can still enter singles. Rules are very loose, broadly interpreted. Rule 1: good pictures of good subjects. Rule 2: In the hands of the Journal Editor before Dec. 1. All prints entered prior to closing date, even before you read this are eligible. Smooth or glossy paper please, white is a must, 8x10 the largest. Name and address on each print.

**PSA Services** 

Camera Clubs Fred W. Fiz Jr., FPSA, 5956 Sher-idan Rd., Chicago 40, Ill. Chapters W. E. Chase, FPSA, 600 Missouri Pa-Caspers W. L. Chase, PPAA, 609 Missouri Pa-cific Bldg., 13th & Olive Sta., St. Louis 3, Mo. National Lectures—Maurica H. Louis, APSA, 333 W. 36th. St., New York 19, N. Y. Recorded Lectures—Fred H. Kueld, 2001 66th St., Rock Island, III Topo Lusie J. Mahoney APSA, P.O. Box 1828.

Phoenix, Arizona.

reaver—10m Firth, APSA, Trappe, Md.
International Eshibits—Eastern: Luther A. Clement,
c/n Rohm and Haas Co., 5000 Richmond St.,
Philadelphia 37, Fenna. Central: Orlin Gollnick
134 South 21rd St., La Cross, Wis. Western: Miss
Mary K. Wing. 4088 Fourth Ave., San Dieso 1,
Calif. Travel-Tom Firth, APSA, Trappe, Md.

**PSA Publications** 

(All insuiri iries about circulation should be addressed Headquarters, 2005 Walnut S., Philo. to PSA.

PSA Jonenal-Don Bennett, APSA, 28 Leonard St.,

Figure 1 Conn.

Stamford, Conn.

Figure 1 Conn 104 Ave. Hollis, N. Y.

Motion Picture News Bulletin-James P. Dobyna.

48 Westwood Dr., E. Rochester, N. Y.
Nature Shots - Alfred Renfro, APSA 4254½ Creed
Ave. Los Angeles B. Calif.
P.J Balletin-H.-le Williamson, 07 Midland Ave.,
P.J Patilbors, N. J. Patriewn, N. J. Pictorial Division Bullstin-Mary Abele, 2617 Hart-

tell St., Evanston, Illinois. Storoogram Joseph W. Durous, 631 Selden, Detroit

Technical Division News Letter R. C. Hakanson. APSA, 10312 Lake Shore Blvd., Cleveland 8, Ohio. Camero Club Bulletin-Russell Kriete, APSA, 4949 Byron St., Chicago 41, III.

**Division Services** 

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division

All Hospital Project—Send elides to Karl A. Baum-gaertel. APSA, 623-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio. —To "adopt" a hospital, information from Howard

Miller, 59 Indian Hill Road, Winneths, Illinois.

CD Membership Shife—Dr. C. W. Birdel, 2504
Velde, Bremerton, Wash.

Individuals

Ster Retings - Lloyd Robinson, Jr., 1616 W. 109ch St., Los Angeles 47, Calif.

8t., Los Angeles 47, Calif.
Silde Circuits—R. B. Horner, APSA, 2013 Rosemont, Chicago. 45, Illinois.
International Slide Circuits—John Moddeinnee.
APSA, 7415 Monhattan Ave., Cleveland 29, Ohio Slide Study Groups— Dr. C. W. Riefel, 2504 Velides, Bremerton, Wash
Instruction Slide Sote W. F. Suvelim, APSA, Chimary Ash Farm, Mt. Airy Rd., Basking Ridge.
N. J.

Color Print Competition Joe E. Kennedy, APSA, 1029 Kennedy Illda, Tulsa 3, Oklahoma.
Color Print Set-L. G. Young, 40 Midlan Ave.,

Color Peint Circuits Mrs. Nan Justice, 721 N.W. 19th Court, Mismi, Fla. Hand Calored Print Circuit—Iamea Archibald, Northampton Courts, Northampton Road, Amster-

dam, N. Y.
International Slide Competition—Lealie J. Mahoney,

APSA. P.O. Box 1828, Phoenix, Artions.
Permanent Slide Collection — George F. Johnson, PPSA. Porestry Bldg., State College, Ps.
Library—Hoyt L. Roush, Johnston Bldg., Charlotte 2, N. C.

Clubs

Hospital Project—Howard Miller, 99 Indian Hill Rd., Winneths, Illinois. Hudging Service—East; Dr. B. J. Koaton. 410 Blake Bd., New Britain, Conn. West: Walter F. Sullivan,

915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawani.)
uxhibition Slide Sets — this service obtained from some cources listed under "Judging Service".
Slide Set Directory—Dr. 5, Wayne Smith, 1708
Bryan Ave., Salt Lake City, Utah.
International Slide Set Ekzhanga—Frank B. Bayless,
120 Cowell Ave., Od City, Pa.
Cores Slide Circula Mer. Valle Brase, APRA

Tag Gowell Ave., Oil City, Pa.
Cater Slide Circuits—Mrs. Vella Pinna, APSA,
1827 E. Pourth St., Long Beach, Calif.
National Club Slide Competition—Maurice Lank,
1829 Westminater Ave., Los Angeles 34, Culif.
Color Print Sets—Mrs. Nan Justice, 721 N. W.
19th Court, Mixmi, Fla.

Pactorial Chicago Project—Mrs. Mildred Biaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Ernst Wildi, 315 First St., Palisades Park, N. J. Book and Film Library—Albert E. Ruser, 7327 Ellist Ave., Minnespolis 23, Minn. Club Film-Program Enchange Service John T. Boox. 2110 Western Hills Dr., Kansas City, Mo. Film Review Sarvice—Ernet F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky. Tachnical Information—Tulio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.

Nature Division

All Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich. Instruction Slide Sets — Ludwig Kramer, Cottage School, Pleasantville, N. Y. Exhibition Slide Sets-Harry L. Gebhardt, 232 W. list St., Eric. Pa. Print Sets—Howard E. Pocce, APSA, 722 W. 168th St., New York 32, N. Y. Librarian—Albert E. Gooper, P.O. Box 628, Omsha Library Assets by Alford W. Cooper, P.O. Box Slide Study Circuits Alford W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.

Individual Star Ratings—Dr. Gordon B. White, APSA, 239 Superloaf St., Port Colbourne, Ontario, Canada. Print Competition—Leonard A. Thurston, APSA 411 Edison Ave., Detroit 2, Michigan. Slida Competition—Warren H. Savary, APSA, RFD

21. Plainfield, N. J.

Clubs

Hospital Slide Sote-Edward H. Bourne, 40 Wood-side Drive, Penfield, N. Y.

**Pictorial Division** 

Individual

American Poetfolios—Hugh E. Curtis, 2503 Lillie Ave., Davenport, Iowa, International Portfolios—Miss Ethel E. Hagen, Secy. International Portfolios—Miss Ethel E. Hagen, Secy. 3616 N. Sherman Blvd., Milwaulsee 16, Wis. Star Eshibitor Portfolios—Roy E. Lindahl, APSA, P.O. Box 355. Drayton Plains. Mich. Portesist Portfolios—Mrs. Lellian Besinger, 1330 Birchwood Ave., Chicago, Ill.
Portfolios Clubs—Sten T., Anderson, APSA, 3247 Porttoitan Clubs—Sten I. Anderson, APSA, 1247
Q. St., Lincoln S, Nebraska.
Portfolio Medal Award — Doris Martha Weber,
FPSA, Hinckley Lake, Rt. 2, Brunswick, Ohio.
Portfolio Pictura of the Month—Alicia Parry, 609
Sedguetch Dr., Syracures J. N. V.
Award of Merit—Glenn E. Dahlby, APSA, 121 Award of Maria—Ginn E. Danloy, Aron, 121 Ridge Ave., Evanston, Illinois Personalized Prior Analysis—Dr. John W. Super, 18861 Puritin Ave., Detroit 23, Mich. Salon Workship—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss. Salon Labela (Enclose 16 stamp)—James T. John-

eon, 1712 Calle Cerro, Santa Barbara, Calif. Pen Pale Frances Hajicek, 8313 South Yates Ave., Chicago 17, Illinois.

Clubs

American Eshibits—Eaer Robert W. Keith, 7325
East End Ave., Chicago, Ill. Central: Ray F.
Schwehm, 7413 N. Domen Ave., Chicago 45, Ill.
West: Bosworth Lemere, 14 Ocean Oaks Rd.,
Carpingeria, Celif. West: Bosworth Lemera, 14 Ocean Oaks Rd., Carpinteria, Calif.
Club Print Circuias—George J. Muna, APSA, 37 Homestead Place, Bersenfield, N. J.
Club Print Judging Service—Don R. Hasseh, 3005 Teton St., Boiss, Idaho.
International Club Print Competition—John A. Kelley, 468 Winneama Parkway, Chicago, 43, Ill.
Portfolio of Portfolios—Maurice Shook, 1629 San Pablo Lane, Santa Barbara, Calif. Salon Practices Ralph L. Mahon, APSA, 160 Forest Ave., Elmburst, Illinous. Salon Instruction Sets-Ira S. Dole, 1322-19th Ave. Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorenson, 1119 E. Andrews, Fresno, Californis.
Individual Slide Competition—Frederick T. Wiggins, Jr., 418 Meacham, Park Ridge, Illinois, Slide Circuits — James W. Stower, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 113 John St., St. Pezersburg, Florids, Slides for Vetsanno—George Towers, 19635 Roggs, Detroit J. Michigan. Slides for Veterino Ceorge Towers, 1985 Deptor 14, Michigan.
Old Stereo Library—L. B. Dunnigan, 921 Long-fellow, Royal Oak, Mich.
Tape Recordings—Charlie Brooks, 1514 Aster Place,
Cincinnati 24, Obio.

Clubs

Club Slide Sets-L. H. Longwell, APSA, 169 Geneva Ave., Elmburst, III. Instruction Sets-Earle E. Krause, APSA, 5706 8. Harper, Chicago 17, Illinois. National Club Stereo Competition—Glen Thrush. 1407 E. 11th Ave., 215, Denver 18, Colorado.

**Technical Division** 

Most of the services provided by the Technical Div-ision for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing.

TD has sections in Boston, New York, Ithacs,
Binghamton, Rochester and Cleveland where local
members meet frequently to hear technical papers. Photographic Information—Don J. Mohler, Nels Park, Cleveland 12, Ohio. Traveling Exhibits—John F. Englert, 853 Washing-ton Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, APSA, 43 Plymouth Road, Great Neck, N. Y. Nature—Willard H. Farr, APSA, 6024 Dakin St., Chicago 14, Ill. Pictorial-Ralph L. Mahon, 260 Forest Ave., Elmburst, Illinois.
Stereo-Joseph W. Durous, 611 Schlen, Detroit 1,
Mich.

Master Mailing List Coloe-Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, N. Y.

Nature - Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich. Pictorial C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.

Stereo-Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color-Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, III. Nature-Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, III.
Pictorial—C. A. Yarrington, APSA, 50 Church
St., New York 7, N. Y. Steree-Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

Rochester 17, N. Y.

Activity Directors are requested to premptly notify the Journal of any corrections and additions to this listing. Deadline is 5th of the month.

### Club Members

Services marked "Club" are available to clubs as a unit, not to club members as individuals. Services marked "Individual" are restricted to those who are members of PSA. This is one of the advantages of PSA membership. Why not join now?

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# Realist Ramblings

### By Robert L. McIntyre, APSA

### Answering the Mail

Each holiday season brings the Realist office a flood of inquiries on taking Christmas pictures. This year they asked me to start answering them in advance. The most common one, by far, is "How can I get good shots of the Christmas tree with all its lights?"

Whether you shoot regular color slides or stereo, the approach is the same, Most people start by taking regular flash pictures. They come out fine except for the tree lights, which don't show. A few try time exposures with tree lights on and room lights off. These make the tree lights sparkle, but everything else is too dark. Maybe you know the answer. You need two exposures—one for the lights and one to catch the general scene.

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An exposure of from ½ to 1 second at f/4.5 will make the tree lights show up properly. If you fire an SM or SF flashbulb 10 feet from the tree during this exposure, it will illuminate the tree itself and people in the scene. Mount your camera on a tripod, of course.

### Gift Suggestions

While we've got the Christmas spirit, here are some great photographic gifts to remember when you start working on your list. If you've a friend or relative who is even slightly interested in 3-D pictures, the Stereo Realist Manual is an exciting present to give. It's full of information people want about stereo and is illustrated with 3-D pictures anyone can see in real depth with its companion viewer. The price is \$6.

For the stereo fan there are two fine new accessories—the ST-6256 Realist viewer with its cartridge system for quick change-over from battery to 110volt operation and a rheostat brightness control, and the ST-525 B-C flash unit which operates on the reliable battery-capacitor principle. The viewer is \$24.50 with both battery and AC.,



DC cartridges. The flash outfit costs

If there's somebody you would like to get started right in stereo with a good camera at a modest price, there's the Realist "45" ST-44 at \$88.50. For shooting regular 2x2 color slides and black-and-white, there are the Realist



"35's" The Basic Model A costs \$42.50, or you can buy it in a presentation package of camera, case and flash unit at \$58.95. Model B, equipped with coupled rangefinder and other more advanced features, is \$73.50 alone or \$89.95 with case and flash attachment. Have you a friend you'd like to send

Have you a friend you'd like to send a stereo slide or two, somebody who doesn't have his own viewer? The Realist Viewmailer is the answer. It is a complete, folding cardboard viewer with plastic lenses that costs only 49 cents and can be mailed with a 3-cent stamp.

### Film Processing News

Almost everybody who shoots stereo uses Kodachrome at least a part of the time. Hence, most fans will have to get used to a new film handling routine during the next few months. Kodak is shifting over to its new policy which separates processing charges from the price of the film. Here's how it will be accomplished.

As long as your dealer still has Kodachrome on hand in the familiar packing, you can buy it at the customary price which includes processing and send it to Kodak laboratories the usual way. This applies to regular K-135 cartridges as well as the K-335 stereo loads which are sold at a price that includes stereo mounting. As stocks become depleted they will be replaced by a new package which will be sold at a lower price that covers only the film itself. Here are the new prices:

20-exposure (16 stereo) roll \$1.85 36-exposure (29 stereo) roll \$2.60

After these rolls of film have been exposed, you must take them to your Kodak dealer or send them to any REALIST Stereo Slide Mounting Service to be processed. You cannot send them to a Kodak laboratory yourself. You pay the dealer the processing charges, which are as follows:

20-exposure (16 stereo) roll \$1.50 36-exposure (29 stereo) roll \$2.50 These prices include mounting in 2x2 cardboard redi-mounts if you shoot regular 35mm slides in the standard 24x36mm format. Stereo slide mounting is not included. If you shoot stereo and want your pictures mounted, you must order the mounting when you turn over the film to your dealer. The additional charges for this service are: 20-exposure (16 stereo) roll

load will be discontinued.

### Precision Mounting for Hand Viewing and Projection

More and more fans are enjoying the fun of showing their stereo pictures to groups by projection, and of course this calls for precision mounting in glass. If you have your pictures put in cardboard for hand viewing, you can select the hest ones to be remounted. If you choose to mount your own, you can save the mounting charge and put them in accurate metal masks right at the start. The REALIST metal masks cost 3½ cents each. That's less than the additional cost for cardboard mounting at the time of processing.

### Mounting the Easy Way

If you don't enjoy mounting your own or take more pictures than you can handle, Fern Bell has an easy solution. She is in charge of the REAL-IST slide mounting service. Last week I stopped in to see her, and here's what she had to say: "We'd like to see everybody's pictures placed in precision mounts, right at the start."

It's a standing joke around the plant that Mrs. Bell's department ought to be incorporated "not for profit." The REALIST policy is to encourage good mounting as something essential to the continued success of stereo. They're happy if the mounting service breaks even. It uses the same mounts you buy in the camera store. Each picture is inspected and is placed in a distant, medium or close-up mount depending on placement of the subjects in it. Most popular among amateurs is the DeLuxe Cardboard mounting service. The masks containing the transparencies are inserted between a pair of clear plastic sheets, which then are bound in cardboard folders. If you do not mount your slides in glass, this acetate covering protects your film from fingermarks and scratches. Here are the prices for DeLuxe Cardboard mounting:

20-exposure (16 stereo) roll \$2.65 36-exposure (29 stereo) roll \$4.25 There also is a complete glass mount-

ing service at 50 cents per slide. REALIST Authorized Slide Mounting Services at following addresses: Stereo Slide Service, 315 West Court,

Milwaukee, Wisconsin.
Stereo Slide Service, Box 1030, Grand
Central Station, New York, New York,
Stereo Slide Service, 946 Cahuenga
Blvd., Hollywood, California.

Stereo Slide Service, 947 Sycamore Street, Buffalo, New York.

